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BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

The Place of Music in Public Schools and Colleges

by

Edwin Robert Fuller
(A.B., Dartmouth College, 1934)

submitted in partial fulfilment of the
requirements for the degree of
Master of Arts
1935

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Chapter I

INTRODUCTION

The part which music can and should play in the life of every human being is seriously misunderstood. Many people have regarded it as an external and insignificant thing, a luxury, and something incapable of striking deep into human nature. We are informed that some of our ancestors even prohibited its use altogether on the grounds that it was a demoralizing agent. As a matter of fact, this erroneous belief has been contradicted by centuries of civilized experience.

Music is the oldest and yet the youngest of the arts. It is the oldest in that its origin has been traced to the first speeches of primitive man, first in his cries of terror and delight, and then his adoption of words in camp-fire or hunting songs. Yet music is the youngest of the arts in that it has been the latest to develop forms that we can understand and enjoy. Every age has added its own treasures to the wealth of music and left a greater heritage for its successor. The changing idiom of music has, at the same time, served to lead its masters into new and hitherto undiscovered paths.

Music in one form or another is capable of touching every aspect of human life. It can excite or soothe, comfort or stimulate; it can arouse the highest pitch of interest and

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expectation, and it can awaken the spirit to the contemplation of beauty. In music there is room for every mood. But music, as any other language, is susceptible of use and misuse; every mood may be nobly or ignobly cultivated. It is of great importance in the conduct of our lives and in the cultivation of character that we should become educated in discriminating between the various forms of such a potent influence. True education brings with it the ability to judge rightly about our pleasures and pains, and of all pleasures those wrought by music are among the most keen and penetrating.

Reports indicate that, in spite of the outlay of energy, time, and money in America, music education is far from accomplishing what we have a right to expect. Probably the fundamental cause of our slow advancement is due to the lack of a logical plan of music education based on the highest standards, together with an indifferent attitude on the part of both students and educators. While these facts cannot be ignored, since they are self-evident, there seems to be no need to feel any great humiliation over our past musical history as our country is still young and too much concerned with the superficial aspects of the subject. It will be the contention of this thesis, however, that the dissemination of good musical taste is, at present, an obligation upon school and college; and that music ought to have a place among the humane studies that enter into a liberal education.

Music is a language of extraordinary beauty and

subtlety. It is ready for every student who is not physically disqualified and its rewards are among the most precious enrichments of human life. "Too long have we stood outside the threshold of this art, hearing dimly and confusedly the harmony of voices within: we have but to enter and we are assured of welcome and companionship."¹

With this background it becomes the problem of this thesis to indicate the grounds upon which the claims made for music may be made good, and to attempt an examination of the aims, methods, and materials of our modern music education with a view to so shaping it that, in the end, America may be able to take her place among the great musical nations of the world.

1. Hadow, Sir Henry, Collected Essays, p. 289.

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Chapter II

MUSIC IN PUBLIC SCHOOLS

Before entering directly into the field of music in present-day college curricula, it will be of interest to note the process of evolution through which music has passed as an academic study. The contribution of the public schools to music education is significant, and we shall trace its development during, approximately, the last hundred years. About a century ago stage coaches were still in constant use; America was not yet explored beyond the Mississippi which was our western frontier; the district school system was universal, and the secondary school was still the Academy. There were no conservatories, no symphony orchestras, and very few professional musicians and private teachers. The attitude of the Puritans toward music continued to persist with a consequent scarcity of church organs. Yet there was considerable cultivation of music. Singing schools seem to have attracted no little interest. Such institutions had been in existence since early in the eighteenth century when they were established by clergymen who devised the scheme as one means of encouraging congregational participation in hymn-singing. This school, which had its beginning in Boston, produced all our early musical literature in the form of "Tune books."

One of the foremost church musicians and leaders in the field of music education at that time was Lowell Mason. He was the leading spirit in the movement to introduce music into the public schools of Boston. The principle influences in the campaign came from Europe. William C. Woodbridge visited the schools of Pestalozzi in Switzerland and Germany and made a careful study of the teaching procedures employed. On returning to America, Woodbridge persuaded Mr. Mason that the methods of Pestalozzi were sound, pedagogically, and could be readily applied to the teaching of music. Increased enthusiasm finally led to the establishment of the Boston Academy of Music which served as headquarters for Mason's work. A petition was then prepared and submitted to the Boston school board for the introduction of music into the public schools. In 1838 this step was accomplished.

In spite of this early introduction of music into the public schools of America, its development as an important study in education is of fairly recent date. In fact, until the present century musical activity was confined to a weekly or bi-weekly chorus meeting, and no credit was given. Just prior to 1900 music found a place among school studies in spite of the opposition of many who regarded art as a "fad" and not worthy of the expenditure of time or money. Gradually music has taken its place as a cultural influence and a means of increasing the pleasures of life. In 1927 the Department of Superintendence of the National Education Association recommend-

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ed that music be given equal consideration and support with other basic studies,¹ whereas formerly it was entirely an extra-curricular activity. The power and usefulness of music in school and social life, as well as some of the difficulties in its instruction and administration, have been revealed by many studies. A few of these problems will be elaborated further on in this thesis. They all seem to indicate that the status of music is not yet fixed, a result, no doubt, of its rapid development and adoption into the curriculum.

Although music study does not yet command a great share of school time its position has been considerably strengthened since the early years of this century, and a distinct gain in the type of its offerings has been registered. In a surprisingly short time music has become a vital factor in the lives, not only of the pupils who are engaged in its study, but in the lives of whole communities. Wider and more varied training has been made possible through forces outside the schools. Without the generous impetus and support furnished by these external forces -- support such as no other subject in the curriculum has ever received -- such accomplishments would have been impossible.

Elementary Schools

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us consider the stages in the teaching of music as a "ladder upon which at various points are stationed those occupied in erecting the entire educational structure."¹ In the elementary schools the teachers are busy laying the foundations, and at the top of the ladder are the colleges and graduate schools which finish the work and prepare men and women for their respective professions.

In spite of considerable advancement in the teaching of music there is still need of improvement. Those at the top of the educational scheme complain because the work of the intermediate stages has not been properly done; those concerned with the intermediate stages, in turn, protest, and lay the blame upon the very foundations. And there, as a matter of fact, is the root of the trouble. The task of initial development of musical knowledge and taste is usually intrusted to kindergarten and grade teachers who are, at best, inadequately trained. Those who are fortunate enough to come through this uncertain stage with a trace of musical sensitivity left are turned over to the experts who find it necessary to retard the progress of things in order to make secure the tottering structure beneath them. It has been suggested that the main reason for this inverted process of music teaching is that we like to consider ourselves as musical as other nations,² which is not the case. It is not that America has not the background,

1. Davison, Archibald T.: Music Education in America, p. 42.

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but we have not a sufficiently sound philosophy of music education, nor have we teachers skilful enough to put it into practice. If we are to become a truly musical nation we must construct every phase of music education carefully, particularly the department on which the entire structure is erected, namely, the elementary schools.

It is not reasonable to expect that the situation will be remedied all at once. Let it suffice merely to make recognition of the fact that some improvements have been brought about during the last five years or so, a discussion of which is without the premises of this study. However, it is entirely within our rights to expect that education in music shall be so directed that children will have a desire to take part in music and develop the ability to satisfy that desire. Furthermore, they must acquire the basis for a genuine and enduring musical taste. This last is most important, and a brief treatment of the subject is pertinent here.

Our public school teachers cannot be considered wholly at fault for the deficiencies in our system of music education. In many cases they do the best they can with the opportunities afforded them. Children will not develop an interest in music unless a reasonable amount of time is devoted to it. Since so little time is allotted for music it is a pity that music periods are not more profitably used. Teachers invariably devote too much time to technique and not enough to music itself. A child learns to talk before he reads, and

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since music is a language -- the language of the emotions -- children should learn to sing before they read notes. And if the music that is employed be good music it will not be long before the foundation will be laid for a discriminating taste.

It is an accepted fact among musicians that if the music used in teaching is the very best there need be little concern about the methods of teaching. Too many supervisors and teachers of music do not know the good from the bad. Many of them believe that to teach children to love good music it is necessary to bring them into contact with all the inferior works. On the contrary, classical music exists in simple form and has been warmly received and loved by persons of all ages from kindergarten through college. When music teachers make such an assertion as that above they admit that they do not know good music themselves. Unless the children are brought into contact with the highest type of music they will go on to high school and college unfitted for any sort of appreciation or enjoyment. When music teachers become cognizant of this fact we shall experience a rejuvenation in music education, not only in the elementary schools, but all along the way to the top of the educational "ladder."

Junior High Schools

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supervisors were slow in adapting themselves. As a result, school officials relegated music to an inferior place. There were few music teachers trained to meet the needs which the new plan presented, and institutions were slow in turning out a supply of teachers who were adequately prepared to cope with the junior high school groups. The situation was a delicate one; junior high school is made up of boys and girls who are at a difficult age. Material has to be selected that appeals to adolescent interests and which may be readily mastered. Children at this age want to feel that they have something to say in the matter, that their likes and dislikes will be considered, and that they may stand on their own feet in developing their artistic natures. They do not exist for the music, but the music for them, and the main thing is to keep growing in them a love for, and understanding of, the best of the literature of music.

At the present time there is evidence of considerable improvement, although there is still some uncertainty in connection with administrative problems. The junior high school has passed through the experimental stage, and music is finding its proper place in the new curricular organization.

It will be well to speak of one of the most outstanding developments in public school music today. A music supervisor, to hold her job, finds it necessary to correlate the work in music with the rest of the curriculum. Superintendents today will not give a place to music unless it can be made to

fit into the pattern. As a result of this demand the junior high music people have divided the work in music into units based on the various stages of music's story, and books, pictures, records etc., are correlated for each unit. In this way literature, art, history, and social sciences are brought together in a common bond. The development is very new, but it promises to be one of the outstanding educational contributions of this decade.

Senior High School

The transition from elementary school to high school offers a very difficult problem. At high school age the love for music is challenged, for during these years there are many other interests, social engagements etc., to be considered. If a child enters this stage with a background of disagreeable associations with music, he is certain to follow one of two paths: either he will have nothing whatever to do with it, or he will indulge entirely in the cheap and easily digested type of music to which high school students are inevitably exposed. The only way this influence can be offset is to teach those in charge of music in the elementary schools to present their material in a more stimulating manner. The attitude of many a high school class toward music is frequently one of total indifference, and too often even of actual disrespect. They are not at fault entirely when their previous experience has been little else than drill in note reading.

In contrast with the American high schools it is interesting to note the achievements of the Oundle School in England.¹ Of five hundred and sixty pupils, over half are members of the school choir, and every boy in the school has a copy of all music used in the chapel. "Every boy sings in every part of the service, and this is one of the ways in which he learns to read music..... they learn to sing with strenuous endeavor and to work with enthusiasm and virility; they learn, too, what it means to attempt a big and difficult thing for the sheer joy of doing it."¹ The school offers courses in the history and appreciation of music as well as concerts by members of the faculty and others, but it is considered of the utmost importance that all the boys have a part in the music. The noteworthy fact is that Oundle School is not a school of music, but is comparable to our high schools. Its members, furthermore, are all boys. In this country we would hardly expect them to display any particular enthusiasm for music.

Values of Music in High School

It is probable that the value of music in the high school is not widely recognized in this country. Perhaps a discussion of that subject would be proper at this time. In the first place, music has an aesthetic nature and value. It has ever been a part of man's endeavor to create beauty. In

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tones, as well as by other media he has unceasingly attempted to express his visions. There are elevations of mood and a heightened spiritual energy which accompany all aesthetic experiences, thus giving it a definite value that has long been recognized. Music appeals to what is profound in human nature. In short, it is the "universal language." Art is a unifying power, and music is like the other arts in that respect. It is the language by which men can read one another's hearts. Thus the universality of its appeal. In music the depths of man's emotional nature are reached and made articulate. The vital effect of music is realized particularly when an individual himself takes part in a performance. In this way, ensemble music, both vocal and instrumental, has great value in the high school.

Secondly, music has value as a socializing force. Few other experiences bring about group feeling as quickly as ensemble performance. Music is one of the joys of social intercourse. Young people associate, and they will continue to do so as older people. That music is a great help in both small and large groups may be immediately recognized when one considers family groups, revival meetings and church gatherings, army camps and other groups of a similar nature. Music is the key to the greater happiness and gayety which America needs.

The study of music of other times involves a study of the lives and works of the greatest composers, of related social and political developments of other peoples, and of the

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ways in which music itself has affected world development. All this should result in a greater appreciation of the values of artistic achievements and the people who made them, and a broadening of one's interests and sympathies.

Music is thought of as something to be performed by highly trained specialists and not in any way connected with life. Music has a social as well as an artistic significance. Yet in every country where music has flourished it has been deeply entrenched in the lives of the common people who contributed what they could to musical expression and thus provided a stronger and healthier appreciation of the work of professional artists. If there is any question of the social value of music consider for a moment its invariable use in any gathering to create a community of feeling and congeniality of spirit.

Musical performances serve to bring as many people together in one fellowship as any other single agency. In this way there may be a tremendous asset in the life of the community. If music has the power to imbue the individualists in a community with a social consciousness and so make them more useful citizens, certainly there is a social force of real importance.

Education is regarded as having to do with the whole man -- spirit, emotions, imagination, intellect, and whole body. If that is the case, every child should be entitled to education in music in accordance with his or her capacities and needs. This is true even if the musical capacity is never exercised

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outside of the school. While music is vital and necessary to youth, it is even more valuable in the days of manhood or womanhood. Thus the relation of the public school to the music life of the community is entirely justified. In this relationship the school can play a large part. School officials have long expected every child in the elementary schools to acquire as much skill in vocal music as time and talent would permit. Developments in school music during the last ten or fifteen years have led us to expect a certain amount of real musical skill for every child and much more for many of them. Life is so full of other interesting things now that many children, if not required to do so by the school, would not spend any time in the study of music. When urged by social and educational pressure of school life they begin, and what is more, they continue, and they are likely to go on outside of school. Thus music teaching in the public schools has become the principal means of that opportunity for many individuals and communities. Of course, the place of the public school in the music of the community depends largely on the quality and quantity of the school training as well as on the integration of the results of training in the individual. It depends, therefore, on a clear understanding, on the part of those in charge of singing and playing, of each one's proper field of activity in the total musical experience of the individual.

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outside of the school. While music is vital and necessary to youth, it is even more valuable in the days of manhood or womanhood. Thus the relation of the public school to the music life of the community is entirely justified. In this relationship the school can play a large part. School officials have long expected every child in the elementary schools to acquire as much skill in vocal music as time and talent would permit. Development in school music during the last ten or fifteen years have led us to expect a certain amount of real musical skill for every child and much more for many of them. Life is so full of other interesting things now that many children, if not required to do so by the school, would not spend any time in the study of music. When urged by social and educational pressure of school life they begin, and what is more, they continue, and they are likely to go on outside of school. Thus music teaching in the public schools has become the principal means of that opportunity for many individuals and communities. Of course, the place of the public school in the music of the community depends largely on the quality and quantity of the school training as well as on the integration of the results of training in the individual. It depends, therefore, on a clear understanding, on the part of those in charge of singing and playing, of each one's proper field of activity in the total musical experience of the individual.

Music has a third value in the worthy use of leisure time. Naturally, this is more problematical than heretofore.

As industrial conditions demand shorter days of labor the sociological problem confronts us as to the disposal of longer periods of leisure. These periods should be utilized in some way, and music is one of the most potent agencies for preventing the derogatory effect which wasted time is likely to bring about. The power of music in this respect is greatly increased when the individual himself takes a part in the musical performance.

Last, music has value as a vocational subject. There are millions engaged in the musical profession in America, and upwards of \$600,000,000 are spent annually for performances and in music education.¹ The number of high school graduates doing vocational work in music is entirely comparable to the number engaged in many other occupations. Yet, ample provision is made for other forms of vocational instruction in high schools with an almost utter neglect of music. Music should be regarded as an important vocational subject, and reasonable provision should be made for it by high schools.

The most conspicuous development in high school music during the past few years has been the work of the instrumental organizations. All over the country instrumental groups have achieved distinction in performing good music well. In many places such work has been on an extra-curricular basis, but there has been progress toward putting it on the regular

1. Bulletin, 1917, No. 49, Dept. of the Interior, p. 14.

As industrial conditions demand shorter days of labor the sociological problem confronts us as to the disposal of longer periods of leisure. These periods should be utilized in some way, and music is one of the most potent agencies for promoting the necessary effect which wasted time is likely to bring about. The power of music in this respect is greatly increased when the individual himself takes a part in the musical performance.

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schedule and offering credit. The problem of credit is a difficult one to decide and will be discussed briefly in its proper place. The increased encouragement offered to orchestras, bands, and glee clubs indicates that music is becoming recognized as a means of education rather than simply as a "frill." Through such organizations may be developed a respect for discipline and a spirit of cooperation similar to that developed on the athletic field. Both groups submit to long hours of practice, individually and collectively. The only real difference between the two lines of endeavor is that the musicians receive no glory, nor are they given sweaters as tokens of appreciation for their services.

Instrumental and Choral Groups

The experience of orchestral playing should be offered throughout the entire high school course whether the organization be a four-year or a six-year plan. In the latter case it would be advisable to maintain two orchestras, one in junior high school and one in senior high, one acting as preparation for the other.

The musicianship usually developed from ensemble playing is of a more advanced nature than that which comes from ensemble singing. In a thorough and well organized orchestra the matter of musical expression requires greater reflection on the part of young players, sight reading is of a more exacting type, and number and diversity of the orchestral parts

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make the whole more complex than choral work.

Here again, we have the problem of selecting the best music. Publishers are issuing ever increasing quantities of music which is not too difficult and is of the right character. There is an ample supply of easy and popular music available, some of which can be judiciously utilized, but most of the material must be of a type that will continue to develop a greater appreciation of good music.

There has been so much emphasis on instrumental work in high schools throughout the country that for a long time the choral field was neglected, or at least completely overshadowed. It is encouraging, however, to note that a renaissance of choral interest is taking place which is shown by the large number of splendid choral organizations which have been developed by various parts of the country. These choruses perform fine music with excellent technique and polish.

Chorus singing is, of course, the basis of musical activity in the public schools, and it requires wise and careful organization and administration in order to retain the interest and develop musical understanding of the students. A child may sing all through his four years of high school and graduate without the slightest trace of musical understanding or enjoyment. Too frequently the music and texts used in high schools choruses divert the attention from the musical values and create an illusion of enjoyment. Furthermore, great emphasis is generally laid on the appropriateness of a text to

an occasion, and in such instances the music is utterly neglected. It cannot be too strongly emphasized that in this as in everything else the choral group is primarily for the purpose of developing a better understanding and appreciation of music. This the teacher should bear in mind and bring his students into contact with the best of the literature of music.

Credits for Music

The question inevitably arises whether or not credit should be given for participation in musical activities. There are many perplexing features involved. It seems, on the whole, advisable that music study should receive credit on exactly the same basis as other high school subjects. The question has been studied by various agencies, among them the Music Supervisors' National Conference which body has made the following suggestions:¹

- I. All study of music, or exercise in music, undertaken by any high school as part of the scholastic routine shall be credited by that school.
- II. The amount of credit so granted shall be equal in every case, hour for hour, to that granted by the same school for any other subject. (This is qualified by the amount of home study required.)

Some educators believe that all school work, including orchestra and glee club work, should receive credit, while others are of the opinion that participation in the work of

1. Report of high school committee, Music Supervisors' National Conference, 1912.

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these clubs is an honor and a privilege and so is not entitled to receive further recognition. The latter base their contention on the fact that no outside practice or home study is necessary. Of course, the final decision must be made by the school officials, and their decision will be influenced by the type of work done by these organizations and its value compared with that of other music courses, if any, for which credit is given.

There is an additional consideration. The literature of all instruments is not worthy of study, a fact which must be carefully weighed before offering credit to students in instrumental classes. And again, in choral work, many unusually gifted children find that their native capacities make possible a minimum of application, thus causing some doubt as to the educative value of such activity, or lack of activity. However, children with particular aptitude can be persuaded to devote more time and energy to studying music than would ordinarily be the case, thus developing an interest in activity in some line of musical endeavor which would be impossible in later life because of business or other exigencies.

Credit for Private Instruction

A subject related to the one above, and one concerning which there has been much controversy, is the practice of offering school credit for private music instruction. This has been an important phase of the developing of music education

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for the last twenty years or so, and has come about largely because of the effort to use music as an aid in motivating the child to do better work in other school subjects, and also as a result of the realization on the part of the general public of the value of music in daily life. The increased amount of leisure time and the necessity of preparing youth for better citizenship -- subjects which have been discussed above -- have influenced the attitudes of educators on this subject.

An examination of a survey published by the National Bureau for the Advancement of Music¹ reveals the fact that in many cities and states outside study in music is being credited with other regular studies. It is allowed four points toward graduation in some places, and rarely does it receive less than two. Naturally, where the system is new there will be less credit offered, but the amount will increase as the plan becomes more firmly established. It is customary to examine students about twice a year. This procedure insures the maintenance of standards by both teacher and pupil, and puts the outside work on a level with regular subjects.

Music educators are coming more and more to realize that the work in private music study has a definite right to be recognized. Music instruction is being thought of less as the mere developing of skills in performance and more as a means toward general musicianship. It has already been pointed

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out that a program of musical work can be just as exacting and disciplinary in its effect as any other branch of learning. Music educators are beginning to "regard as untenable the assumption, expressed or implied, that any individual would be uneducated if he pursued three or four regular studies per year and added music to these, but would be educated if he pursued four or five studies each year and dropped music."¹

College Entrance Credits in Music

In spite of the advancements being made in crediting outside music study in high schools the integration of high school and college music is still unsettled. The college directly influences the subjects offered in the high schools, and colleges, particularly those in the East, have been very slow in granting entrance credits in music. The recognition of music on a plane with other high school subjects has thus been considerably retarded. Indeed, often the failure to recognize music work by higher institutions has served to nullify the benefits of granting credit in high schools where that plan is established.

The problem demands immediate attention. It concerns all musicians connected with colleges and universities, but it has not yet received the cooperative treatment demanded. Probably musicians are too busy trying to secure the proper recog-

1. Bulletin, 1917, No. 49, Dept. of the Interior, p. 28.

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Methods vary in different parts of the country of dealing with entrance credits. Music has won an important place in many colleges, and many high schools are doing sufficiently outstanding work to warrant recognition. But the two sides have not united as they must to standardize a procedure.

It has been previously indicated in this thesis that music is not generally regarded with very considerable respect in our public schools. In this connection it may be said that music will never be regarded in a favorable light nor have the dignity it deserves in academic life until it is accepted by colleges for entrance credit along with the other duly accredited subjects. College authorities are, doubtless, justified in their conviction that musical ability does not necessarily indicate the type of intellect requisite to work of college calibre, but a program of music skilfully carried out in high school will certainly serve as a basis for an intelligent appreciation of music, which, I must point out even at the risk of too frequent repetition, may be as scientific and academic as any other subject, the merits of which are unquestioned.

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There are four main branches of music which might well offer material for examinations for entrance into college: applied music, harmony, and appreciation. In the process of instruction eye and ear training should come first, but this training, together with harmony, will not serve any great purpose for the majority of high school graduates. On the other hand, all will listen to music, and there should be developed in them an understanding and love for good music, together with the ability to discriminate between the good and the bad. Of course, there will be some history, but the greatest part of the training and the bulk of the entrance examination should be based on actual music. To many, the testing of music appreciation seems an utter impossibility. But with the proper background and training, students should be able to comment intelligently upon music when heard, should be cognizant of musical forms, and know the lives of the great masters.¹ There seems to be no logical reason why some such examination should not be developed to take its place among the examinations in other subjects. Indeed, this is one of the first steps in clearing up the chaotic situation which exists in our scheme of music education. It is encouraging to note that steps in this direction are being taken by some of our more up-to-date institutions.

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Chapter III

MUSIC IN THE COLLEGE AND UNIVERSITY

It would seem logical that, in discussing college music, a summary of the evolution of music in college curricula should be attempted in the same manner as that of public school music. Such a history might well be divided into many chapters and fill a book of abnormal length. But for our purposes we shall present as brief a treatment of the topic as seems necessary and advisable.

History of Music in American Colleges

In commencing the story of music's development in the college it is necessary to go back to about the year 1856. At that time there were three main discouragements which deterred the progress of music. (1) Music was regarded by college authorities as a feminine study and one improper to rank in value with other branches of learning. (2) There was the difficulty of evaluating music study in terms of academic credit. (3) There was quite a general ignorance of the educative value of music as a study.

The first institution of higher learning, of which we can find any record, to break away from tradition was

Porter's Academy at Farmington, Connecticut (1856).¹ In 1862 one of the foremost musicians of the day, John Knowles Paine, petitioned the faculty of Harvard University for permission to present, without compensation, a series of lectures on musical form. There was much opposition, but permission was granted. No credit could be offered, and attendance was small, as may be readily imagined. The plan was, therefore, abandoned.

However, in 1870¹ Mr. Paine repeated this offer, and permission was again granted with the additional support of President Eliot. There was still no credit to be had, but the courses in harmony and counterpoint became so popular with the students that the effect of the classes was finally recognized. In 1875 Mr. Paine became a full professor, with compensation, and credit was allowed.

In this same year, 1875,¹ the University of Pennsylvania established a chair of music, and Hugh Archibald Clark was appointed Professor of the Science of Music. Thus the incentive for other colleges was furnished, and music was at last under way. In Appendix A may be found a chronology which indicates the order in which music won recognition in various colleges.

In spite of the encouraging indications, publications treating college studies even at the turn of the present century contained little if any material on music, and if it were

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It was stated above that Harvard took the lead in granting credit for music study. Progress from that time was slow, but a survey made in 1907 showed that "approximately one half the colleges in the country recognized the value of music sufficiently to grant credit in this subject."² The committee, whose chairman was Prof. Leonard B. McWhood, then at Columbia, now at Dartmouth, sent questionnaires to most of the Eastern colleges seeking information regarding the amount of credit, if

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A New Attitude Toward Music

It is probable that the welcome which music has received in the majority of colleges is due not only to changes in the colleges themselves but their environments as well. Music has begun to be seen as not solely the prerogative of a gifted and privileged class but as a factor in national education affecting the happiness of the whole community. In a democratic country such as ours it is natural that all the people will inevitably bear influence on those institutions which prepare young people for citizenship. The interests of the general public have displayed a marked enlargement, and among them has developed an aesthetic consideration. This aesthetic movement has come about as a result of seeking means of gratification and of promoting the general welfare. Every class has sought, to a greater or lesser extent, social betterment,

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joy, and beauty. It is only natural that our colleges and universities should perceive this movement and hasten to assume a leadership in accordance with their more advantageous positions. In this way a change in social ideals has been responsible for the increased interest in music as an academic study.

The Educative and Cultural Value of Music

The higher place accorded music in the colleges has been a result, also, of the changes which have come about in curricula, methods of instructions, the personnel of the student body, and their ideas in regard to the traditional type of scholarship. College once was a place for strict scholarship and discipline, and the curriculum was based on the classic subjects and mathematics. The change came about with the development of the natural sciences which necessitated a new outlook and many readjustments. There was a division of interest and many new courses were added which led to the elective system. As President Wilson has stated it a "disintegration was brought about which destroyed the old college with its fixed disciplines and ordered life, and gave us our present problem of reorganization and recovery. It centered in the break-up of the old curriculum and the introduction of the principle that the student was to select his own studies from a great variety of courses. But the change could not, in the nature of things, stop with the plan of study. It held in its heart a tremendous implication; -- the implication of full manhood

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on the part of the pupil, and all the untrammelled choice of manhood. The pupil who was mature and well-informed enough to study what he chose, was also by necessary implication mature enough to be left free to do what he pleased, to choose his own associations and ways of life outside the curriculum without restraint or suggestion; and the varied, absorbing life of our day sprang up as the natural offspring of the free election of studies."¹ Into this new academic life music made its way as a factor of educative and cultural value by virtue of its appeal to the instincts which had been awakened.

There are two purposes of education. One of these is to prepare a man for the world in which he lives in the end that he may be a valuable member of the society to which he belongs. This type of education is vocational and takes into account such matters as earning a living and of government. The other type of education purposes to open a new field for its students, namely, that of culture or the development of taste. Of course, there has always been a dispute over the cultural versus the vocational aim of education, but in its broadest sense the function of education and of music is to promote the deepest and fullest life of the soul. No matter how practical any training may be, it must promote, by developing efficiency, the fullness of life, both in the individual and in his society. Any education that is education will have

1. The Spirit of Learning, Woodrow Wilson; in Representative Phi Beta Kappa Orations.

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 earance to the institute which had been awakened.

There are two purposes of education. One of these is
 to prepare a man for the world in which he lives in the end
 that he may be a valuable member of the society to which he
 belongs. This type of education is vocational and takes into
 account such matters as earning a living and of government.
 The other type of education purposes to open a new field for
 its students, namely, that of culture or the development of
 taste. Of course, there has always been a dispute over the
 cultural versus the vocational aim of education, but in its
 broadest sense the function of education and of music is to
 promote the deepest and fullest life of the soul. No matter
 how practical any training may be, it must promote, by develop-
 ing efficiency, the fullness of life, both in the individual
 and in his society. Any education that is education will have

1. The Spirit of Learning, Woodrow Wilson; in Representative
Phil Beta Kappa Orations.

both a personal and a social value. Study of one type is directed inward, and the other outward. Only in the union of the two is there culture.

All this may not seem entirely pertinent, but the place of music in the education of the cultured man has not been understood as it should be. Music is a document and the truest record we have of man's experiences and relationships. Every child deserves the development of his musical aptitude just as much as he merits the cultivation of other faculties. Music has its own literature, and it is an impoverishment of life not to introduce this literature into education. Music has an importance in the history of culture that is comparable with that of literature, because both are records in which the history of thought and feeling may be read.¹ Even the ancient Greeks recognized, in their conception of the "cultured man", the part which music plays in the trained understanding. If education is to develop natural gifts it must be a part of a well-rounded training. A man who is not acquainted with the masterpieces of the literature of music is as inadequately equipped and uneducated as one who is ignorant of the great works of English literature.

It will be admitted that music is a thing of beauty.

1. Rolland, Romain, Musiciens d'Autrefois, Introduction.

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To appreciate and understand the beauty of music most men require training and guidance. That is the claim that music makes upon the educated man, and there lies the reason for the inclusion of music in college curricula. We have seen that the vocational and the cultural types of education are complementary to one another. In these modern times we often stress the need for practical training and overlook the need for spiritual and moral development. The modern institution of higher learning should embrace both purposes.

The excessive emphasis on the vocational aspect of music study has obscured the view of music in connection with social and national life, a field that provides much cultural education in which people can participate en masse. Thus dominated, the aim of music teaching has been to make players, singers, or composers, and there has been, and continues to be, the conviction that marked talent should determine the advisability of music study. Only those fortunate enough to possess "God-given talent" deserve serious attention, while for the less fortunate majority music must continue to be a closed book. This narrow outlook has influenced teaching. Music departments of many colleges and universities have become teacher-training schools with little or no thought to breadth of culture or the possibility that they could play a vital part in the development of a nation of appreciative music lovers.

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The perfection of both mind and soul should be the objective in order that they may be used in the service of

humanity. Music is a humanity and should be so considered and should have an equal place with literature, science, and history in the training of intellect and character. Music was once a part of the educational schemes of Plato, Chaucer, Rabelais, Shakespeare, and Milton. Why should it not still enjoy such a position?

Development of Emotions a Vital Concern

It was indicated at the start of the previous section that a change took place in academic life into which music made its way, together with other arts. Students were aroused to a new interest. They rejoiced at the new agencies for stimulating emotional life, so long hidden. However, at the outset, and for some time afterward, there was much resistance from the sciences which were always opposed to imaginative and emotional forces. The idea of "mental discipline" was being severely challenged. The only solution of the problem was to consider the arts "outside interests," and organization on that basis followed. However, it soon appeared that the music of the concert hall created strong demands for some sort of courses in history and appreciation, and so the colleges rapidly made readjustments admitting the emotional factor to a place beside the agencies for developing understanding. There remained the problem of integration with college aims and traditions. That subject cannot be satisfactorily expanded here, primarily because no entirely satisfactory solution has yet

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Development of Emotions a Vital Element

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been discovered.

Probably one of the principal reasons why music is regarded so strangely is because to many it is a subtle art. To some it is dangerous, and to others even galling, onerous, and to be regarded with suspicion. It has been claimed that music saps the vitality of its listeners and weakens their volition by creating a hypnotic spell. One writer has said "Let a modern orchestra play a pure triad -- only one -- with its vibrating yellow violin tones, the shimmering white of its wood, the blazing red which its brass can make visible, the narcotic quivering of the harp, and the barbarous rumble of the tympani -- one chord only -- and people are in a state where they cannot discern between their right hand and their left, where a papier-mache dragon is terrifying, and prostitution beautiful."¹ These reports are interesting, to be sure, but a trifle insensate. And yet we cannot readily deny the testimony of those who have suffered these experiences. Certainly such charges would not be brought against any other art!

Music has been accepted as a counterbalance to the ultra-scientific and specialized attitude of our day. Education must pay as much attention to training and developing the emotions as it does to training and over-training the body. The importance of this need has been phrased thus by Daniel O'Connor: "Let me write the songs of a nation and I care not who makes

1. Dickinson, Edward, Mus. in the Higher Educn., p. 83.

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J. G. Thompson, Edward, How to Write Songs, p. 83.

its laws."¹ In this way he has placed emotional uplift and feeling above law, which represents the reason and the mind.

Music is the one art that is ready for all. Of all the arts which are inherent in man's nature, music is the most powerful, most influential, and the most versatile in expression. It speaks a common language. In fact, no art can equal music in the ability to give expression to all the moods felt by human nature. Whatever the mood, music will express it in a way that nothing else can, and although the psychologist may fail to tell us how, the heart knows. Of course, this is best felt if one can perform his own music in some way, for this angle of music is closest to the inner self.

Besides these considerations, music has the power of solace. It shares its power with poetry, although the poetic appeal to the emotions is indirect, while music proceeds to a deeper level than the intellect. It is thus more vivid for the lack of words. Because of the absence of words, music tells nothing. It is joy or it is sorrow, or something else. Thus music releases the impulses which can find no outlet by way of the intellect, and so the soul is refreshed. For these reasons and values music should be taught in every school, from the elementary schools through the college and university, not as a side issue but as a vital and potent factor, as valuable as any other part of man's training.

1. Music Teachers' National Association Proceedings, 1926.

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In short, music must have a place in the life of the college student because it will build up and strengthen his emotional and spiritual, as well as intellectual stature. Not only does the student need music, but music needs students, for upon the youth of today will depend the music of tomorrow.

Disciplinary Power of Music

Surely it must be quite clear that music belongs. But what, then, is the objection which so many colleges and universities have today against music? Unquestionably, it is their doubt as to the intellectual and disciplinary value of the study. They wish to be shown that the methods of the musician are based on scientific foundations, and that the results of music study can compare favorably with other accepted and established college courses. Educators have already answered the challenge, and there has come about an increased recognition of the value of music, but there still remain a few who regard music patronizingly. They are men who are supposedly cultured and refined, and yet they are totally indifferent to the power that music wields. Their prejudice lingers because they cannot understand the difference between the type of mental processes involved in music and those employed by men who have followed science and developed a strictly scientific frame of mind. They call for facts and reality, which, to them, seem lacking in music. As a matter of fact, music contains, practically, the elements of physics together with a power of in-

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spiration that improves the use and understanding of the intuitions and instincts upon which our existence is based. This, by the way, is something more than any other art or science can do.

Music should be used as a means of refining the minds of students, and its history as a means of so doing creates a responsibility for its recognition which devolves upon the college. In fulfilling this obligation the college need not fear lest it devote too much thought to music or become overzealous in furthering its interest, nor lest any sort of departure be made from approved scholastic methods.

Music is a discipline, and it involves other disciplines. The instructor whose task it is to introduce students to the arts has great freedom and initiative because he has so little precedent upon which to base his work. If he expects to overcome the prejudice of students, as well as of faculty, he must have high enthusiasm for, knowledge of, and experience in his work. He must point out the intellectual elements of the arts: (1) the concentration involved in the simplest routine practice, (2) the appreciation that comes from listening to fine music, (3) aesthetics, (4) the mathematics of harmony and counterpoint, and (5) the creativity in composition; and, by abundant comparisons, he must indicate the relation between art and other fields of activity. Above all, he must demonstrate forcefully the legitimate partnership of beauty with knowledge. The primary purpose of art instruction

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is not so much to impart information as it is to create a state of mind. A perception of truth is involved -- truth discerned by the intuitions, not by experimenting with phenomena. Truth leads to aspiration. Herein lies the finest teaching. In this respect, perhaps, aesthetic culture differs from the scientific, but the discipline of the former leads to a state of mental receptiveness which, in turn, makes possible the spiritual influence of the soul.

Music, then, has an enormous power in training the physical mind. If school officials had taken this fact into consideration -- which they have been loathe to do -- music would long ago have had a different status in our scheme of education.

Tests and Marks

It will be granted that the mind must be disciplined in order to receive the interpretation of art. It will not suffice to build concert halls and establish libraries of critiques and musical reproductions. Since the mind requires discipline there appears the necessity of examination in addition to lectures and assignments. These seem like crude and foreign devices, and there is the dilemma which is one of the chief obstacles in the path of music education. The colleges agree on the need for aesthetic influences in promoting taste and refinement, but they are at a loss when they attempt to devise a satisfactory scheme for measuring the attainments of

students in developing a consciousness of aesthetic values. In art appreciation courses the attempt is to develop faculties of comparison and discrimination. Such qualities are much less measurable than the facts which are imparted in informative courses. Indeed, an examination in an appreciation course becomes rather absurd. The real examination comes in the enrichment of one's imagination and emotional experiences in later life, not so much in college. There is danger in judging anything by its qualities, and, as always, the highest and finest values are practically unmeasurable.

If colleges were to forego their traditional marking systems they would lose hold of their students. This they are unwilling to do. College authorities recognize the fact that the aim of art courses is to train the sensibilities and judgment, but the instructor must know whether or not his teaching has brought about the desired effects. Appreciation courses are not the only ones to face the dilemma. It was stated above that the finest values are unmeasurable. Just so, the greatest values of a college course, namely, the consciousness of educational growth and curiosity, cannot be gauged. Again, the influences and inspirations that may come from some particularly skilled and enlightened teacher are incapable of estimation. Such hidden values the college must take for granted. A statement made by Prof. W. P. Trent is especially applicable in this connection. He says "I have begun to doubt the value of strenuous examinations, and to appreciate more and more the

necessity of trying to inculcate in my students some of the high moral and spiritual truths taught by great writers, and to impart to them a taste for reading, a love for the best literature." Prof. Trent goes on to state his belief that the time devoted to spiritual and aesthetic training is of even greater importance than the study of literature, and draws the conclusion that teachers of literature ought to say to their fellow-teachers something like this: "'We can, if we please, make our examinations as rigid as you do yours, but we do not believe that our facts are as important as yours, or, at any rate, can be acquired with so much advantage to our pupils. We believe that the subject we teach and the subjects you teach are necessary to a catholic education, but that, while we are contributing to the same end as you, our means must be different from yours.'"1

There are many inept schemes prevalent today for measuring musical achievement. In the teaching of appreciation many teachers cause their students to perform feats of memory, drilling them in the recognition of whole composition or fragments therefrom. This is believed by some to be a sound pedagogical procedure because it furnishes material that can be tested and measured and reduced to mathematical formulae. Too often there is no concern about the musical worth of the compositions to be heard and remembered, and sometimes the stu-

1. Dickinson, Edward, Music in the Higher Education, p. 60-61.

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There are many great schemes prevalent today for securing musical achievement. In the teaching of appreciation, many teachers cause their students to perform lists of memory, drilling them in the recognition of whole compositions or fragments therefrom. This is believed by some to be a sound educational procedure because it furnishes material that can be tested and measured and related to mathematical formulas. The other plan is to concern about the musical worth of the compositions to be heard and remembered, and sometimes the

dents hear only a disconnected fragment bearing no relation to the work as a whole. The one feature which these educators ought to test is one that cannot be tested, namely, a love for good music. Each person develops this love in varying degree, and "when we can measure a child's patriotism or his affection for his mother, we may be able to devise a really valuable test in music."¹

It should be stated at this time that, since it is necessary to employ some sort of examination in music appreciation courses, in order to comply with present college regulations, there is a type of test which has proved satisfactory. It is one that has been in use at Harvard University, and a copy of it may be found in Appendix B. The examination does not call for the repetition of memorized facts. Rather, it requires an earnest effort on the part of the students to investigate every musical illustration in the end that they may know the music and not merely facts relating to it.

Developing Taste Among Students

The need for a plentiful presentation of the best of the literature of music has been emphasized before. That is the greatest need of college students today -- fine music, well performed and thoroughly and carefully analyzed with a detailed study of the composers who brought the music into being. In

1. Davison, Arch., Music Educn. In America, p. 28.

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One of the greatest hindrances to the development of good musical taste is the prevailing idea that the aim and sole purpose of musical art is the display of technique and virtuosity. Certainly there is no need to dwell upon the folly of such a notion. It should merely be forcefully pointed out to students that solo performances lead, frequently, to idolization and vulgarity, and consequently are of much less musical importance than ensemble work such as choral, chamber, or symphonic music.

There is another misconception, however, which requires much emphasis. It is the persistent notion that every musical composition must have a "program" attributed to it. The belief is wide-spread, particularly among public school music teachers, that children, and even young men and women, cannot understand a piece of music unless some story be attach-

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ed thereto. Of course, it is difficult to explain the appeal of music, and there is a large majority of persons in audiences who can only enjoy the music if they can follow a narrative. These people are incapable, on the whole, of perceiving the real beauty of music or of feeling its appeal. Conditions such as these tend to encourage the programmistic fallacy instead of aiding in its destruction.

Students ought to be allowed to have their own peculiar reactions and to form their own impressions on hearing any piece of music. Music is a language and a free speech, and to encourage young people to depend upon these foreign devices is to fill our concert halls with feeble and degenerate listeners, who will be utterly and entirely lost without a programmatic "crutch."

In condemning talking about music the intention is not to discourage explaining what the music is in regard to structure and form. That is just as valuable from the educational point of view as the adaptation of a story is worthless and unnecessary. On the other hand, the contention is not that genuine programme music has no value. When a composer actually has a descriptive purpose in mind it should be described, and this type of music has its proper place in music appreciation. It should, however, be made to fit into its own place in the history of the development of music, leaving the works of the great earlier masters to be heard and enjoyed as pure and absolute music -- music for its own sake. Only in

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this manner can there be cultivated an artistic, sensitive, refined, and cultured taste among the youth of the nation.

Men and Music

The attitude of young men toward music is a real obstacle and one not to be overlooked. It is a known fact that Premier Herriot of France has written a book on Beethoven, and our late Secretary of the Treasury, William Woodin, has composed many orchestral works. Mr. Herriot's achievement is not so very astonishing for, while it is not exactly the customary thing for a European statesman to put out a book on Beethoven, it is a fact that music has always been a national concern in Europe. France, Germany, Belgium, and Russia have subsidized opera. Even at the time of the great master of melody, Franz Schubert, the government recognized the value of the arts to such an extent that all teachers of music or other arts were excused from military service. They were considered more valuable servants of humanity when teaching music than when drafted into the service of the army. Today, Stalin, of Russia, practices the violin in his spare time. But in America music is still regarded as a pastime for ladies who have nothing better to do. Large masses of the American people find it almost incredible that any business man should find either the time or the inclination to work on such an unutilitarian art as music.

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America spends more money on music than France and

Germany together, and musicians seek this country from all

over the world. We have the finest orchestras, the most elaborate and costly opera, and concerts by world-famous artists. Yet there is something radically wrong, and it is the patronizing attitude of American men toward music.

It is significant and instructive to look about in any concert audience and note the percentage of men in attendance, not considering those who are serving in the capacity of escorts. Naturally, the larger cities, especially those containing musical centers, show a fairly large number of men in their concert audiences. It is, rather, in the smaller communities, far removed from the cultural centers, that the male indifference toward music is encountered.

There are several alibis which men offer indiscriminately, but the most common of all is the plea of a defective musical ear. They assert that they cannot carry a tune. It usually transpires, however, that these men can hum or whistle "America," "Let Me Call You Sweetheart," or some other old favorite. Their only retort is then that the compositions heard in the concert programs are not tunes, and they are considerably surprised, not to say shocked, to find that tunes are the foundation of all music, from Palestrina and Bach to the latest popular song.

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There are several attitudes which men often indicate directly, but the most common of all is the idea of a defective musical ear. They assert that they cannot carry a tune. It usually transpires, however, that these men can hum or whistle "America," "Let Me Call You Sweetheart," or some other old favorite. Their only resort is then that the compositions heard in the concert programs are not tunes, and they are considerably surprised, not to say shocked, to find that tunes are the foundation of all music, from Palestrina and Bach to the latest popular song.

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"sufficient ear to tell one tune from another, and wit enough to prefer order to incoherence."¹ That is all that need be said.

Another factor which has, undoubtedly, had considerable influence on the relatively small number of men who study music is the entrance of women into academic life. As far as aesthetic influences are concerned, it is quite conceivable that the reaction has been unfavorable upon masculine minds. The college man is led to the conclusion that the effeminacy of artistic tastes is proven by the greater sensitiveness of women to art. We need only to compare the catalogues of men's colleges with those of women's colleges to realize the preponderance of women over men in choruses, choirs, and other musical activities. The plain citizen thinks of music in terms of playing and singing, and he is likely to classify art as "bunk" and "highbrow." Men students are especially apt to have the impression of snobbish preciousness, and preciousness or daintiness are not in the line of the American college man. It is possible to avoid such an alienation of sympathy, and there should be an educational campaign whose aim would be the removal of the stigma of "highbrowism." Teachers must guard against sacrificing standards to popularity, and realize that every type of music has its place somewhere in the scheme of things. Ragtime, for example, requires less effort on the

1. Welch, Roy D., The Study of Music in College, p. 27.

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part of the listener and is more immediately exciting. A fine symphony makes greater demands, but offers as its reward a richer and lasting joy. Men must be shown that the craving for an appeal of a good tune is shared by both the man who dislikes concerts and the man who finds deep spiritual fulfillment in the music of the masters. Such a realization would do much to set men on a sure road to music appreciation.

A much better way to develop music appreciation among our male population would be to bring them up as boys to regard music as a manly art, the equal of literature, science, and sports. Whatever art is offered to the young man must be art that makes manifest the strength and nobility of humanity. He must see that real art is not contrary in its expression to the good that he derives from physical exercise. Beauty is found not alone in the picture-gallery, but in the gymnasium as well. Art was a national expression of the Greeks, because it was the efflorescence of physical and mental vigor which was the ideal of that race. If boys and young men can be made to see that there is nothing inherently effeminate about the study and practice of music they will cease to resist it on the grounds of femininity. If these points could be cleared up, America would, in a few years, boast of an unlimited number of music-conscious men who would rush to concerts as enthusiastically and feverishly as they now rush to football games.

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Laboratory

Developing Musical Skills in the College

We have seen, so far, the opportunities and promise of a development of musical understanding in the public school and college together with some of the obstacles to the fulfillment of that promise. In the public school it is always something of a struggle to keep glee clubs, orchestras, or other groups functioning. However, in a college or university the conditions are rather different and are subject to a large measure of control. What the colleges do with this opportunity is important, first, because it furnishes a means of continuing whatever musical growth was started in the high school, and second, because the leaders of the cultural life of the community will come from among our college students. It will be of interest, then to note briefly what is taking place in the colleges in respect to choral and instrumental work.

Glee Clubs

Before the World War college music departments were inclined to regard glee clubs as social groups unworthy of any attention. Consequently, extra-curricular music followed the line of least resistance and resorted to small choral groups, quartets, some small instrumental combinations, and recently, jazz orchestras. Concerts assumed the character of vaudeville programs, and they could seldom lay claim to any degree of excellence. Probably the pioneer in dropping trivialities and

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turning to good music was the Harvard Glee Club. The development of that club is too well known to need description. Other college choral organizations have been fairly prompt in following the example of Harvard, and a general improvement has come about as a result of the work of the Intercollegiate Musical Council. The power of this body has been democratically used in raising and maintaining standards throughout the country. This elevation of standards has been accompanied by a very large growth in the size of many glee clubs. The greatest musical interest and activity is generally shown among the women students, but the men are not far behind in this field, and their excellent singing has been a potent influence on the women's glee clubs. The increased enthusiasm on the part of students for choral work is a very encouraging sign of musical progress and one of the fine ways of developing artistic and discriminating taste, provided the best, and only the best, music be used.

Orchestras

The development of orchestras in colleges has not been all that might be expected from an observation of the rapid and phenomenal developments in high school instrumental music. Consequently, most of the colleges offer high school graduates only very little continuation of their experience as instrumental players. It is unfortunate that this is so, because there is much musical enthusiasm and ability going to waste in our colleges which might easily be conserved and put

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to a great use.

There are, however, a few admirable college orchestras. Probably the oldest musical organization in the United States is the orchestra at Harvard, the Pierian Sodality, founded in 1808 by a group of students interested in classical music.¹ "The Harvard University Orchestra is made up entirely of students in Harvard University whose interest in music runs more to the classics than to popular music.....The aim of the orchestra is to maintain, encourage, and advance orchestral music among the students at Harvard University.....The officers of the Sodality feel that a greater or less acquaintance with good music is a necessary part of each man's life."² This organization is cited as an example of what can and should be done in every college, and the preamble of the Sodality, from which the latter portion of the quotation above was taken, clearly indicates the value which participation in good ensemble music has for the young man or woman.

The practice of most colleges of training student leaders is an excellent one. Not only do undergraduates often respond more freely and readily to the leadership of one of their own number, but these leaders may become important leaders in the musical life of the community in later years.

Of course, there arises the question of whether or not credit should be granted toward the degree for participa-

1. Zanzig, Music in American Life, p. 336.

2. (Ibid.)

tion in musical organizations. There is a wide gap in our musical system which the colleges still leave open. "This gap is found in the failure of colleges to provide adequate opportunities for the large number of students who found cultural pleasure in playing in high school orchestras and bands. Few colleges assume direct supervision of their bands and orchestras, and still fewer offer credit for this form of applied music. The amount of time necessary to keep in practice on an instrument seriously handicaps the student who gives this time without credit."¹

The question is often asked why credit should be given for listening to music and none for playing or singing it. "The study of applied music differs from other subjects of the academic curriculum.... It aims primarily to supply a physical facility, which is the result of mechanical motion.... It is not unlike the tracing of designs through tissue paper. The only contribution made by the student apart from his performance is emotional, not intellectual; and even his interpretation, when there is one, often comes directly from the teacher.... With the amount of time ordinarily accorded music practice by the average American there is little opportunity for attention to anything other than technique.... Thus the powers of memory and of ratiocination, so fundamental to the kind of knowledge generally required of the A.B. degree, are

1. Ibid. p. 349.

almost entirely lacking."¹ There are many varying opinions on the subject of applied music in colleges. As an illustration, Dr. John Erskine, in an address delivered before the Association of American Colleges in January 1931, has the following to say in contrast to Dr. Davison's remarks quoted above: "The amount of practice necessary for a weekly or fortnightly lesson in music involves two or three times the moral and intellectual effort which the average student expends on any other course. Two hours a day of practice demand absolute concentration in order to produce results, and they can be crammed in to nothing short of a hundred and twenty minutes. Music practice cannot be surreptitiously worked up, as many a history lesson is, during morning chapel or the Sunday sermon. Musical performance differs from any other recitation now encouraged in our classrooms, in that it must be good as a whole as well as in detail, and the student can expect no lucky break in the question he draws from the instructor."²

There are several obstacles in the way of including applied music as an accredited subject. How are results to be measured? To what extent should development of technique be accredited? And how shall the growth of musical taste and discrimination be tested? There is no place in this discussion for a satisfactory and complete treatment of the subject. A thorough study of the situation is being made by the Associa-

1. Davison, A., Music Educ. in Amer., p. 131-32.

2. Zanzig, Augustus, Mus. in Amer. Life, p. 349-350.

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1. Watson, A., Musical Education, p. 151-52.
2. Drake, John E., Address, p. 548-550.

tion of American Colleges, and if it can be shown that many students, previously trained, are forced to give up music because of the pressure of other studies, an increase in the number of colleges allowing credit for applied music will probably result. What is true of applied music in this respect is equally true of other music courses. It is the college's obligation to furnish music for its students and to give credit. Young people entering college are in a dilemma. Their sensitive response to music's appeal has opened up for them a new field of beauty when they suddenly become obliged to decide upon an education which relegates into the background as an almost neglected extra one of the greatest aids to culture which they have, presumably, come to college to attain.

It has been stated previously that the future of our music depends, largely, upon our college students. The thoughtful college instructor must see to it that he prepares his students for work as teachers in the grade and high schools. Unless the attempt is made to strengthen our "educational ladder" by developing properly equipped teachers, the college will continue to remain in its position of musical isolation. The lack of connection between the music of the public schools and that of the college, a situation unparalleled in any other academic field, is very regrettable, and the college must remedy the evil.

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ship on the part of those to whom the community and the entire country look for their leadership -- the men and women of college and university education. Guidance and instruction should be so enthusiastic that the contagion will make music a vital factor in the life of students. Then each student will become a propagandist for good music, and there will follow, eventually, the universal intelligence and cooperation that will make America as musical a nation as she likes to believe she is now but cannot be.

We conclude, then, that the duty of the college is two-fold: first, the adoption of a standard of instruction in music by establishing entrance examinations; and second, the training of teachers to have sound taste, together with musical and pedagogical skill. When this ideal is attained we shall have progressed far toward a solution of the problem of music education.

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Chapter IV

GRADUATE STUDY IN MUSIC

The rapid growth of music as a suitable subject for graduate study in the American college and University has created an interesting problem. At the present time graduate work is being carried on successfully in many institutions, but there has been little attempt at coordination. A report of the Committee on Graduate Study in music, formulated in December 1934, and sponsored by the Music Teachers' National Association, indicates that there are 165 schools now conducting graduate work in music. There are ample facilities for graduate and professional study. Music departments of one sort or another are gradually becoming almost universal throughout the country. While there is much to be gained, the majority of these institutions offer work sufficient to prepare their students for careers as private teachers, church musicians, or public school music teachers; others turn out composers and performers. Curricula are fairly well organized on the whole, and standards are respectably high. There is a serious handicap, however, in many cases which is the lack of frequent opportunity to hear first-rate musical performances as well as inadequate library facilities for furthering acquaintance with musical literature. There is, then, an added difficulty in

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that we have few professors in this country with sufficiently wide experience and broad vision to fit them for guiding the research of their students, particularly in the highly specialized fields such as music and therapeutics. Of course, as far as the former situations are concerned the metropolitan institutions are decidedly more fortunate. Many of these are private music schools, some of which have survived for many years and have done much to further music in American life.

Recently there have been several private gifts from music lovers that have made these schools prominent. Such philanthropists as George Eastman, Edward Bok, and Otto Kahn have long been known as patrons of music and other arts and have done much to further the cause of musical education. The Juilliard Foundation also, has immense possibilities and may be considered one of the greatest single factors in aiding the cause of American music. Because of their higher financial status some of the private schools have found it possible to limit their registration to professional students, thus creating institutions comparable to schools of law, medicine, or engineering.

Probably the large majority of private music schools are not really concerned with training professional musicians. They are, rather, occupied with what may be called elementary and secondary musical education. Until the endowments mentioned above came about many schools were financially unable to concentrate on professional training, and preparatory stu-

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dents were required to pay the bills and create a supply of advanced students. Gradually, however, professional schools are evolving and eventually will become more and more marked.

It has, for some time, been the custom for colleges and universities to prepare students for professional musical careers in addition to extending culture, and the formulation of musical material into the curricula may be credited to them. They have now undertaken the burden of theoretical training, so that there are now few educational institutions that do not offer some sort of courses in harmony and counterpoint, history, and appreciation. (Many interesting tabulations indicating this situation may be found in a pamphlet entitled "State and Resources of Musicology in the United States," by W. Oliver Strunk. In some cities music schools frankly send their students to some local college or university for courses in theory and appreciation which has led to an interesting arrangement for exchange of credit. This arrangement has resulted in an interesting effect of the institutions of higher learning upon the music schools. The effect has been the integration of somewhat disorganized curricula into more standardized schemes of courses which has, in turn, resulted in dignifying the work of the music schools. The "standardization" movement is still in a transition state, and there is some rather bewildering disagreement in regard to the proper subjects to be taught and the extent to which colleges should serve as schools for developing professional musicians. Little

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by little, however, a somewhat general agreement is attaining shape. "The problem with the musical educators of this country is no longer how to crowd their subject into the college preserve, but how to organize its forces there, how to develop its methods on a basis of scholarly efficiency, how to harmonize its courses with the ideals of the old established departments, and also how to bring the university and college into sympathetic relation with the rapid extension of musical practice, education and taste which has in recent days become a conspicuous factor in our national progress."¹

Of course, the problem of standardization is a difficult one for solution, but our colleges and universities may be of great service if they will use the same organization for music that they have used in making other lines of education more consistent and successful. College entrance requirements in other subjects than the arts have been made more nearly uniform which has aided in the systematization of education and teaching. American universities should use the same machinery for systematizing the work in music so that in the arts, as in other lines, our universities may become centers of inspiration and promoters of a culture of which our nation might be proud.

In planning graduate courses, the most important consideration ought to be the interests and needs of the various

1. Spaeth, Sigmund, Social Aspects of Music in America, p. 81-82.

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individual students. Of course, there will need to be norms and standards in order that the standing of the graduate degree may be protected, but if the student is prepared for graduate work it is his capacities and interests that should determine the nature of his program, instead of a strict adherence to custom and tradition. Rather than attempting to fulfill traditional academic requirements a student doing graduate work has the right to expect that he will be allowed to work in fields closely associated with his principal interests, so that his study may result in an enlightening and broadening experience. To prepare the professional students of today for future musical leadership means considerable elaboration of curricula, some change in method, and some elimination of outworn ideals and ideas.

Musicology

In connection with the elaboration of curricula it has been thought advisable to discuss one of the important branches of graduate study in music, namely, musicology. Several years ago Oliver Strunk prepared for the American Council of Learned Societies a survey of musicology in American colleges and universities.¹ His definition of the subject was very wide, necessarily, for if he had confined himself to musicology as it is taught in Europe his survey would have been

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very limited indeed. If courses in the elements of harmony and in appreciation may be regarded as an intellectual and scientific approach to music, we might think of that material as the beginnings of musicology, in which case nearly every college in America has given some sort of recognition to the subject. However, if we are to accept the more strict and more exact definition of musicology as the scientific study of musical facts in all their ramifications (such as history, aesthetics, psychology, acoustics, etc.) in contrast to composition, performance, or pedagogy, the situation becomes quite different.

The recognition of musicology as an independent branch of scientific investigation and musical discipline is a comparatively recent matter even in Germany, where its problems were first formulated. In the United States, where the scientific study of the aesthetic and historical facts of music has met with little, if any, encouragement in the past, such recognition is still almost negligible. Among the fifty institutions covered by Mr. Strunk's survey, there are few that offer students intending to devote themselves to musicology the complete and well-balanced under-graduate training in music on which specialized work should rest.

The advanced and seminar courses in the curricula of American colleges and universities indicate, on the one hand, a fairly wide interest in the problems of musicology on the part of the American university -- an interest probably in-

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more exact definition of musicology as the scientific study of

musical facts in all their ramifications (such as history,

aesthetics, psychology, acoustics, etc.) in contrast to com-

position, performance, or pedagogy, the situation becomes quite

different.

The recognition of musicology as an independent

branch of scientific investigation and musical discipline is a

comparatively recent matter even in Germany, where the pro-

blems were first formulated. In the United States, where the

scientific study of the aesthetic and historical facts of

music has met with little, if any, encouragement in the past,

such recognition is still almost negligible. Among the fifty

institutions covered by Mr. Stunkin's survey, there are few

that offer students intending to devote themselves to music-

ology the complete and well-balanced undergraduate training

in music on which specialized work should rest.

The advanced and seminar courses in the curriculum of

American colleges and universities indicate, on the one hand,

a fairly wide interest in the problems of musicology on the

part of the American university -- an interest probably in-

creased during the last ten or fifteen years; on the other hand, a lack of coordination, together with the tendency to emphasize the cultural aspects of the subject at the expense of the scientific. There appears to be various treatment of music appreciation, but the field of musicology, in which American investigators have been distinguished in the past, has been almost universally disregarded.

The American ideal is not the same as the European. In America most of the universities regard music as a practical art. They regard composition as the highest end to be accomplished, if they admit music at all as an independent subject. Many of them extend this practical view to teaching the actual performance of music, playing or singing. The only European universities that treat music in somewhat the same manner are those of England and Scotland. They differ from the American college and university in that the professor of music devotes more time to the supervising of examinations of candidates for degrees in music than to the actual teaching of composition or lecturing. In the Continental university the views as to the place of practical training in the curricula are the reverse of those in England and America. In the Continental university system students are left more to themselves. The teaching of theory, in the narrower sense, and of playing and singing is left to the professional schools, and the development of the receptive and aesthetic faculties is brought about through lectures and seminars where the students

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 brought about through lectures and seminars where the students

come into direct contact with the professor. The Continental universities regard the study of art, from a strictly aesthetic or intellectual point of view, like the study of literature or philosophy, presupposing acquaintance with the theoretical elements. The science that has grown out of this method of treating music has been called "musicology." It is not confined to the historical field alone, but has a philosophical and physical side as well. The universities of Germany were the first to recognize this subject as an academic study, and they today have the greatest number of instructors in that field. (For a list of some representative courses see Appendix D.)

Recently the subject of musicology has been receiving wider recognition, and other countries have begun to admit lecturers and establish chairs in musicology. It is not surprising, however, that America has been slower to adopt this new and modern field of music study as our musical culture is younger than that of Europe. In addition, the material for musical research is rare, if not almost non-existent, in this country. In spite of these handicaps there are indications that our colleges and universities are becoming concerned about finding a place in our scheme of education for the musical scholar. It is the business of the musical scholar to demonstrate to his academic colleagues that music has every right to be studied along with the other humanities as a genuine academic subject, not merely as a pleasant entertainment or means for

relaxation and recreation. When this is accomplished music will become a practical addition to under-graduate and graduate curricula as a fully recognized academic discipline, "worthy of the respect of all representatives of study and intellectual activity, even though they may not themselves follow that particular line of study."¹

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1. Kinkeldey, Otto, in pamphlet entitled Musicology in American Colleges and Universities, Music Educators National Conference, 1934.

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I. Kinkaid, Orla, in Journal of Musicology in Ameri-
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Conference, 1934.

Chapter V

CONCLUSION

Professor Leon B. Richardson, professor of chemistry in Dartmouth College, in a report on the purposes and methods of liberal arts colleges has said, "Our aims may therefore be stated as the stimulation and development of those gifts of intellect with which nature has endowed the student so that he becomes, first a better companion to himself through life, and second, a more efficient force in his contacts with his fellow men."

And again, "While the work of the college, if successful, is useful in the highest degree, it destroys its own effectiveness, if conducted in a spirit which is utilitarian After all the claim of the college to its place must rest not on the material aid which it affords to its graduates, but to the enlargement which it should bring to their lives."¹

Many liberal arts colleges seem to have become so obsessed with the notion that there are limited processes of thought that determine intellectual attainment that they have limited their own fields of activity, and often fail to be as liberal as the name would indicate. They approve courses of

1. Music Teachers' National Association Proceedings, 1925, p.34.

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study that develop perseverance in the use of the mind, the power to reason and think, and processes which come through the study of books. Music should be, but too often is not, included among the studies that broaden and contribute generally to intellectual development, and give greater joy in living. If music can do such things the liberal arts college is not doing its real duty when it omits this study from the curriculum. If music can supply something that human life needs in order to achieve complete happiness, a need that other studies cannot fulfill, then certainly music should have a place in the schedule of courses. It is not the purpose of the college to make a chemist out of everyone who studies chemistry, nor a historian out of everyone who studies history. The college is merely trying to enlarge and develop new powers. On that basis music ought to have a rightful place in the liberal arts course.

We have seen that there is considerable argument concerning the intellectual development resulting from a study of music, and it was shown that the fullest possible conception of music relationships requires the closest sort of application and some of the most rigid processes of reasoning. We recognize the fact that the process by which music reaches the mind is by way of one of the most serious and complicated avenues by which the world is related to human life, namely, that of sound. Musical sounds produce harmony and joy in a human being, and it is, therefore, an obligation upon the

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college to develop the ability that increases the joy and culture and refinement of life through music.

It has seemed unnecessary to dwell on the subject of the contribution which music can make to the enlargement and development of life. But few college officials seem to realize what the extent of this contribution may be and are unwilling to limit fields of activity already established in the college in order to make room for this new important branch. In fact, even though many are cognizant of the value of music, they cannot see any way of placing it within the complex mechanical construction of present-day curricula.

Again, it has been pointed out that there seems to be no conception of any way in which the value of theoretical against the practical courses can be measured. The present trend, in the majority of cases, seems to be to give credit for courses that fit easily into the college machinery, and to deny credit to courses that are more or less indefinite and require more skill in their attainment. It is, perhaps, one of the greatest difficulties that there is no agreement on any measure of values for courses that may be deemed worthy of being taught in college.

We have, seen, then, that the liberal arts college exists for the distinct purpose of making finer qualities of intellectual and spiritual life in any individual for the happiness and joy that the individual derives from this development. Music has a rightful place in this development, and the

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main difficulties that hinder the introduction widely of music into college curricula arise from the failure of faculties to realize the richness which music would add to the course, and furthermore, the inability of musicians to develop any satisfactory scheme for the organization of the study of music.

There is another grave problem that has prevented the wide-spread recognition of music as a college subject. This difficulty is inadequate preparation of college students due to the failure, in many places, to recognize music as a valuable study in the secondary schools. The future of our music will depend to a great extent upon developments in the secondary schools. When the time comes for public school systems to accept the assertion of Dr. Claxton, once United States Commissioner of Education, that "after the beginnings of reading, writing, and mathematics music has greater practical value than any other subject taught in the schools."¹ The college will have an easier time of determining its musical procedure. Then students will come better prepared to take advantage of the more advanced instruction offered in the college. The number of grammar and high schools in which pupils are trained in ensemble playing and singing, theory, history, and appreciation of music is rapidly increasing. Students are more and more being allowed to carry on private study in music with approved teachers, and receive credit thereof.

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1. Klapper, Paul, College Teaching, p. 465.

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I. Knapton, Paul College Teaching, p. 155.

The colleges can not long remain indifferent to the tendencies of preparatory schools; their duty is to cooperate with them, and such a procedure will result in a mutual advantage.

The question arises as to just what degree the modern college or university student is being reached by the influence of music. There has been much progress, and the present-day liberal arts college has certainly become more and more hospitable toward music. Musical gains have been made in our music schools, and professional training has developed with surprising rapidity. More students are being reached every year. The greatest problem of the university today is how to offset the tendency toward vocational education to the neglect of all cultural studies, including music. Although music has great value as a professional subject, its greatest educational value lies in its potency as a humanistic study.

It is difficult to determine definitely the degree to which students are availing themselves of the musical opportunities offered by the modern college and university, but it is certain that if students were not being reached to some extent, the facilities would be withdrawn. However, the tendency is in the other direction. Probably more is being accomplished for the college student by means of courses in appreciation, choral groups, orchestras, concerts, and lectures than by any other means. One practice in our colleges today is the inclusion of musical enterprises with other activities, admission being granted for such upon presentation of an "activity

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ticket." This method is particularly successful because the average college man with little or no musical background can, in this way, be induced to attend musical entertainments which he would otherwise consider "highbrow."

It will be seen from statistics incorporated in a report by James T. Quarles on the subject of "Music in the Life of the Average College Student,"¹ figures too extensive to be reproduced here, that musical interest among students is proportionate to the ability to either sing or play an instrument. For this reason the opportunity to participate in musical resources is important, and much of this study is done with private teachers. Nothing can really take the place of personal performance. Right at this point the private music teacher may be linked with our educational system. The situation in respect to these teachers is not altogether wholesome. Probably the objectives of some of them are directed more toward technical perfection than to musical understanding and enjoyment. It is regrettable that so large a proportion of our music teachers are not genuine musicians, but that is another problem our educational system will have to solve before music will find its proper place.

Where, then, is the hope of the future? It has been pointed out repeatedly that the future music leaders are the young men and women of the present college generation. Even

1. Music Teachers' National Association Proceedings, 1930.

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so, the musical hope of the college for the future is in the high school and private teachers of today. Considerable progress has been made in recent years, particularly among the urban population. The real musical problem of the college campus will rise from the pupils of the rural schools where there is little, if any, musical opportunity. They have no musical background, no music in their homes, poor music, if any, in their churches, almost none in their schools, and by the time they reach college it is often too late to do much for them. That is where the real problem lies of creating a musical America.

There can be no more fitting conclusion to this discussion than the statement of the credential that music presents to the college and university as phrased by Edward Dickinson:¹ "Because of its aesthetic value as an art of form, its significance as an interpretation of life, its refining touch upon the emotional nature, and the means it affords for the culture of important elements of character, the old neglect must be no longer suffered, and the leadership in musical education on the interpretative and appreciative side must be assumed by those institutions whose very circumstances and prestige enable them to place such education upon solid intellectual foundations."

1. Music in the Higher Education, p. 133.

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Appendix A

The following is a chronology which indicates the order in which music won recognition in various institutions. (This list is only representative in regard to personnel.)¹

Men's Colleges

Yale, with Horatio Parker	1894
Amherst, Wm. P. Bigelow	1894
Dartmouth, Chas. H. Morse	1901
Williams, Sumner Salter	1905

Women's Colleges

Oxford, Karl Mertz	1861
Vassar, F. L. Ritter	1867
Wellesley, Chas. H. Morse	1875
Smith, B. C. Blodget	1878
Mills, Lisser	1880
Radcliffe, W. R. Spaulding	1903

Co-educational Institutions

Ohio Wesleyan, S. H. Blakeslee	1884
DePauw, Jas. H. Howe	1884
Tufts, Leo R. Lewis	1895
Columbia, E. A. MacDowell	1896
Northwestern, P. C. Lutkin	1897
Cornell, Hollis Dann	1906

State Universities

Pennsylvania, Hugh A. Clark	1875
Michigan, A. A. Stanley	1888
Wisconsin, Fletcher Parker	1890
Minnesota, Emil Oberhoffer	1902
Illinois, Frederick Lawrence	1901

1. Music Teachers' National Association Proceedings, 1928, p. 237.

Appendix A

The following is a chronology which indicates the order in which music was recognized in various institutions. (This list is only representative in regard to personnel.)¹

Men's Colleges

1834	Yale, with Horatio Parker
1834	Amherst, Wm. P. Bigelow
1837	Dartmouth, Chas. H. Morse
1838	Williams, Sumner Salter

Women's Colleges

1861	Oxford, Karl Wertz
1867	Vassar, F. L. Fisher
1875	Wellesley, Chas. H. Morse
1878	Smith, R. O. Higgins
1880	Mills, Linsay
1893	Radcliffe, W. R. Spaulding

Co-educational Institutions

1884	Ohio Wesleyan, S. H. Blakeslee
1884	Dartmouth, Jas. H. Howe
1885	Tulsa, Geo. H. Lewis
1885	Columbia, E. A. MacDowell
1887	Northwestern, F. G. Lusk
1893	Cornell, Hollis Dunn

State Universities

1875	Tennessee, Hugh A. Clark
1888	Michigan, A. M. Stanley
1890	Wisconsin, Fletcher Parker
1892	Minnesota, Emil Oberholzer
1901	Illinois, Frederick Lawrence

¹ Music Teachers' National Association Proceedings, 1925, p. 237.

Appendix B

Harvard University

Music 3a (three hours)

I. Write on any three of the following topics. Answers, to be valuable, must be accompanied by specific illustrations drawn from music.

- a. Modern text treatment
- b. A history of the balance of interest between chorus and orchestra.
- c. The revival of church music
- d. Modality as a Romantic means
- e. The two basic practical difficulties of modern choral style.
- f. Church music of the eighteenth century.

II. Six excerpts from pieces sung by the class during the year will be played. Ascribe to each its title and composer, together with the period in which each was written.

(The composers represented were Tschaikowsky, Des Pres, Schumann, Schutz, Brahms, and Hassler. No excerpt included the opening measures.)

III. Ascribe to each of the nine printed excerpts its composer or school, together with the period in which each excerpt was written. Support your decisions with reasons, and comment on any details of style, technique, or text treatment you consider worthy of note.

(Composers represented were Byrd, J. Haydn, Kastalsky,

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- c. The revival of church music
- d. Modality as a Romantic means
- e. The two basic practical difficulties of modern choral style.

f. Church music of the eighteenth century.

II. Six excerpts from pieces sung by the class during the year will be played. Assign to each its title and composer, together with the period in which each was written.

(The composers represented were Tchaikovsky, Debussy, Schumann, Schütz, Brahms, and Beethoven. No excerpt included the opening measures.)

III. Assign to each of the nine printed excerpts its composer or school, together with the period in which each excerpt was written. Support your decisions with reasons, and comment on any details of style, technique, or text treatment you consider worthy of note.

(Composers represented were Haydn, J. S. Bach, Beethoven, and Schubert.)

J.S. Bach, Roussel, H. Purcell, Holst, Handel, and Mendelssohn.)

IV. Nine choral excerpts will be played.

- a. Ascribe to each its composer, school, or period.
- b. Identify the style in which it is written (Harmonic or contrapuntal.)
- c. Comment on any technical points of interest.

(Composers represented were Este, Gretchaninov, Vittoria, Schumann, Palestrina, Goss, Taneiev, Lotti; and a Reformation Chorale was used.)

In Questions II, III, and IV the excerpts were usually from sixteen to thirty-two measures in length.

Final examination, 1925.

J.S. Bach, Beethoven, E. Tchaikovsky, Liszt, Handel, and
Mendelssohn.)

IV. Nine musical excerpts will be played.

a. Assign to each its composer, school, or period.

b. Identify the style in which it is written (Baroque or contemporary).

c. Comment on any technical points of interest.

(Composers represented were: J.S. Bach, Beethoven, Liszt, Tchaikovsky, Mendelssohn, Schumann, Brahms, Debussy, and a representative of the modern school.)

In Questions II, III, and IV the excerpts were usually from

sixteen to thirty-two measures in length.

Final examination, 1923.

Appendix C

Suggested Requirements for College Entrance Examinations in Music

Ear Training and Elementary Theory

(Questions a, b, c, and h would be oral)

(a) Ability to sing without accompaniment, in time, in tune, and with musical intelligence, 5 folk songs, one verse only, selected from the music of the following nations: America (such as the tunes of Stephen Foster), Great Britain, France, Germany, Italy, Norway, Sweden, and Spain. (Not more than one from each nation.)

(b) Ability to tap on desk the time values of the notes of mixed rhythmic formulas written on blackboard.

(see attached Music Sheet)

(c) Ability to sing with intelligence after brief study an unaccompanied melody of not too great difficulty in any key or rhythm in the bass or treble clef, the key-note only being given. Examples of such melodies would be: any folk tune or any melody from Mendelssohn, Schubert, Schumann, or Brahms, containing only commonly used chromatics and simple modulations.

(d) Ability to sing with intelligence after brief study a simple second part to a given melody while that melody is being played upon the piano. (see Music Sheet)

(e) Ability to write out any major or usual minor scale played

or sung. (The key-note will be given; then the scale will be played, ascending and descending. The student is to write the scale, first placing the necessary accidentals beside the notes, then writing the signature.)

(f) Ability to name any major, minor, augmented, or diminished interval (melodic or harmonic) played or sung. (Groups of two intervals will be played; the candidate to write the name of each of the two. Where the first of the two intervals is a dissonance, the other will be the interval of resolution.)

(g) Ability to identify by name the principal traits in major or minor. (A chorale, a phrase or a period will be played several times; the student to write the Roman numeral of each of the chords in the order in which they occur.)

(h) Ability to beat time correctly in the following meters:
2/4, 3/4, 4/4, 6/8, both slow and fast.

(i) Ability to transcribe on music paper a melody played to the candidate, such a melody to be of the same difficulty as those described in (c) and some of the less complicated instrumental melodies of Bach, Beethoven, Handel, and others.

Appreciation and History of Music:

(a) Familiarity with the essential aesthetic principles of music, and ability to define the aim and scope of the chief types, such as Classic, Romantic, and Program music.

(b) Ability to answer questions, such as are indicated below in section (c), on the following periods in the development of

music:

1. Ecclesiastical Modes
2. Early Polyphony
3. Choral Music (sacred and secular) of the sixteenth century.
4. Early Oratorio
5. Bach and Handel
6. Haydn, Mozart, and Beethoven
7. Schubert and Mendelssohn
8. Schumann and Chopin

(c) Specimen questions:

1. Write a short essay on the origin, racial characteristics, and influence of the folk song.

2. Describe the difference between Polyphonic and Harmonic styles, illustrating from specific compositions.

3. Describe in the following ways a short classical composition (not ultra-modern) after hearing it played several times:

a. type of composition

b. form as a whole

c. the mode, major or minor, and a change of mode if such occurs.

d. the composer, if possible, or the period in which the composition was written.

e. any interesting characteristics, such as inversion of theme, sequence, extended cadence, pedal point, persistence of a rhythmic formula, imitation.

4. Describe various ways in which themes are developed, illustrating from specific compositions.

5. Write a short essay on Bach to include sketch of life and description of his style and his relation to the time in which he lived.

6. Similar essay on Handel, with particular reference to Oratorio.

7. Similar essays on other great composers.

(All these essays should be reinforced by references to actual compositions.)

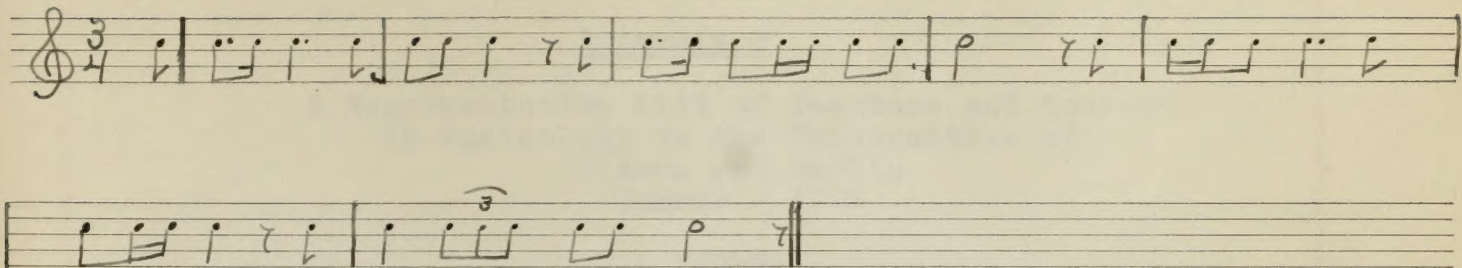
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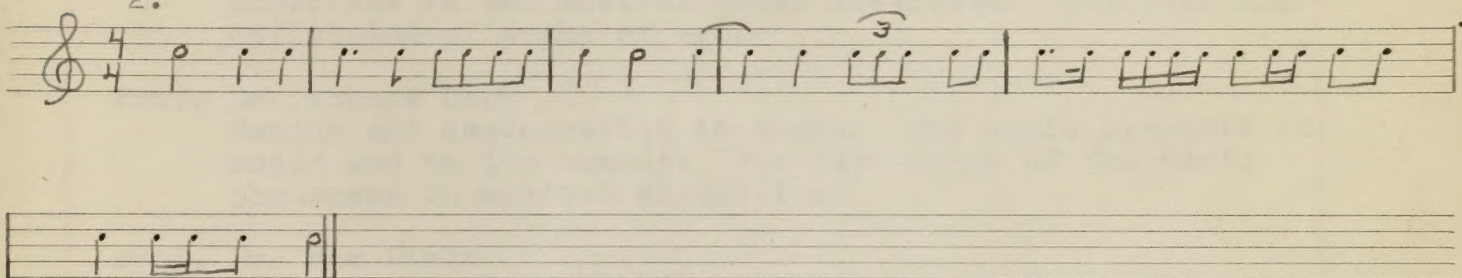
1. Write a short essay on the origin, development, characteristics, and influence of the folk song.
 2. Describe the difference between Polyphonic and Homophonic styles, illustrating from specific compositions.
 3. Describe in the following ways a short classical composition (not ultra-modern) after hearing it played several times:
 - a. type of composition
 - b. form as a whole
 - c. the mode, major or minor, and a change of mode if such occurs.
 - d. the composer, if possible, or the period in which the composition was written.
 - e. any interesting characteristics, such as in-version of theme, sequence, extended cadence, pedal point, persistence of a rhythmic formula, imitation.
 4. Describe various ways in which themes are developed, illustrating from specific compositions.
 5. Write a short essay on Bach to include sketch of life and description of his style and his relation to the time in which he lived.
 6. Similar essay on Handel, with particular reference to Oratorio.
 7. Similar essays on other great composers.
- (All these essays should be reinforced by references to actual compositions.)

MUSIC SHEET

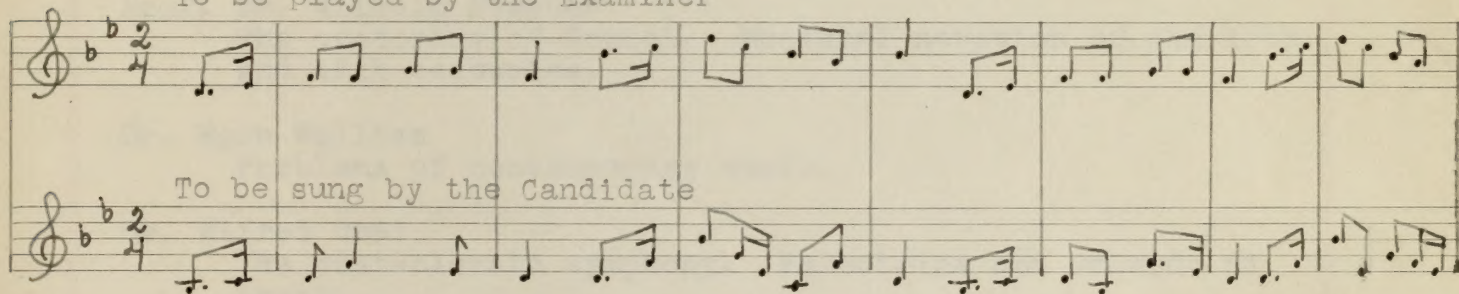
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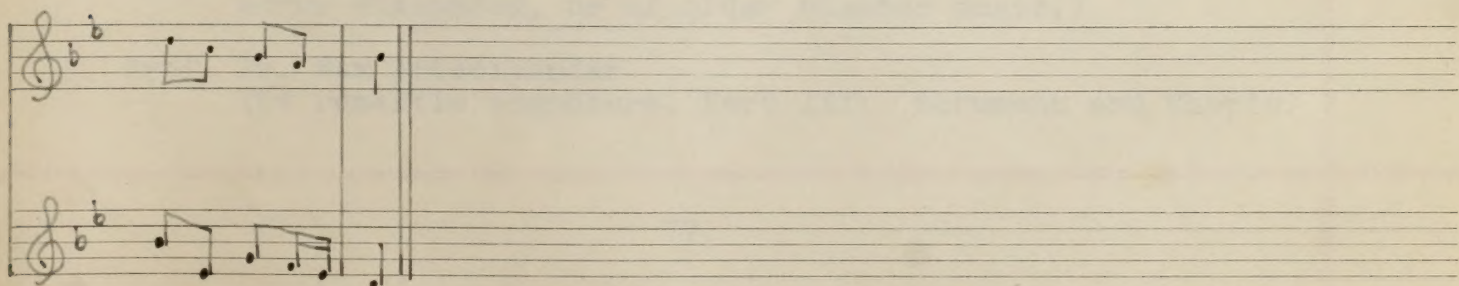
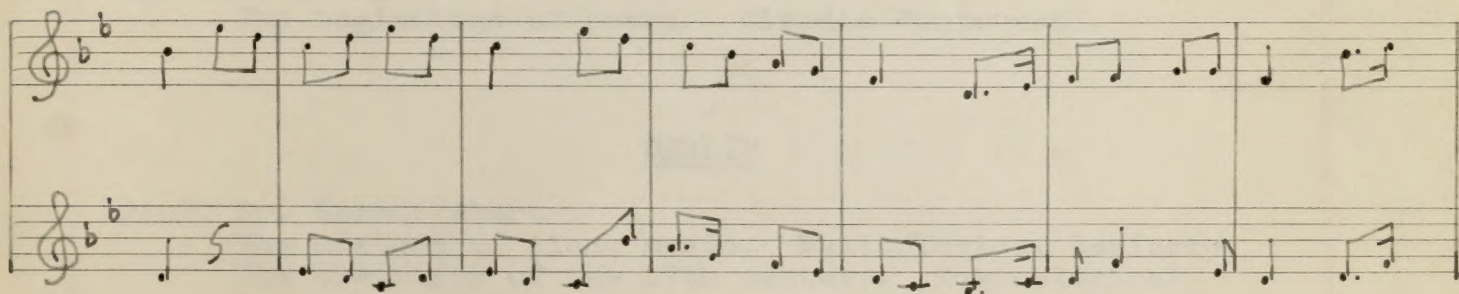
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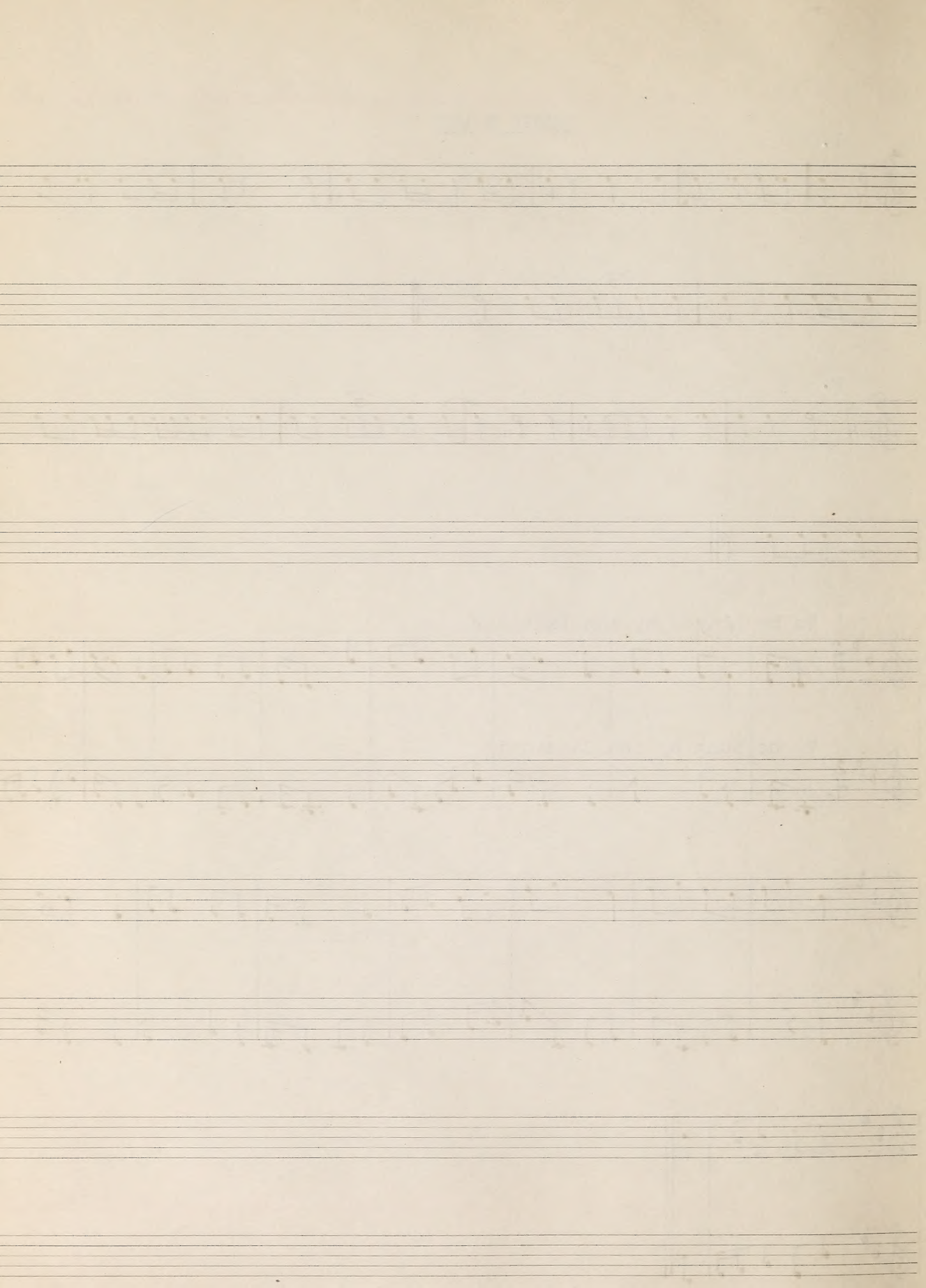


To be played by the Examiner



To be sung by the Candidate





Appendix D

A Representative List of Teachers and Courses in Musicology in the Universities of Vienna and Berlin Summer - 1925

VIENNA

- Prof. Guido Adler
Exercises in the Musicological Institute. Analysis and definition of works of art.
- Prof. Dr. Robert Lack
Genius and degeneration in music. The comic elements in music and in the comedy. The psychology of the basic phenomena in musical aesthetics.
- Prof. Dr. Max Dietz
Nature and historical development of the symphony up to its classic perfection.
- Prof. Dr. Wilhelm Fischer
The oratorios of Handel. Mensural notation of the 15th and 16th centuries.
- Dr. Egon Wellesz
Problems of contemporary music.
- Dr. Alfred Orel
The post-classic symphony. Palestrina and Orlando di Lasso.
- Dr. Robert Haas
The beginnings of opera. Claudio Monteverdi.

BERLIN

- Prof. Dr. Herman Abert
The history of piano music. Musicological Seminary: The theorists of the 17th century. Musicological Proseminary: Piano music. Collegium Musicum. (Latter consists in actual performance of music, chiefly of works discussed, or of older chamber music.)
- Prof. Dr. Max Friedlaender
The romantic composers, Part III: Schumann and Chopin.

Appendix B

A Representative List of Teachers and Courses
in Musicology in the Universities of
Vienna and Berlin
Summer - 1932

VIENNA

Prof. Guido Adler
Lectures in the Musicological Institute. Analysis and
definition of works of art.

Prof. Dr. Robert Bach
Genius and degeneration in music. The comic elements in
music and in the comedy. The psychology of the basic
phenomena in musical aesthetics.

Prof. Dr. Max Meyer
Nature and historical development of the symphony up to
its classic perfection.

Prof. Dr. Wilhelm Fischer
The oratorio of Handel. Menapal notation of the 18th
and 19th centuries.

Dr. Egon Wellesz
Problems of contemporary music.

Dr. Alfred Gurl
The post-classic symphony. Palaestrina and Orlando di
Lasso.

Dr. Robert Haas
The beginnings of opera. Claudio Monteverdi.

BERLIN

Prof. Dr. Herman Abert
The history of piano music. Musicological Seminary.
The theorists of the 17th century. Musicological
Seminary. Piano music. Collection Museum. (Latter
consists in actual performance of music, chiefly of
works discussed, or of other chamber music.)

Prof. Dr. Max Friedländer
The romantic composers, Part III: Schumann and Chopin.

Choral exercises, with colloquium on the history of the German "lied."

Prof. Dr. Oskar Fleischer

The music of the middle ages. The foundations of comparative musicology. Exercises in the rudiments of music.

Prof. Dr. Johannes Wolf

The history of German music during the 16th and 17th centuries. Evangelical church music from Bach to our time. Musicological exercises.

Prof. Dr. Curt Sachs

The history of musical instruments as a basis of musicology.

Prof. Dr. Georg Schunemann

Problems of musical pedagogy. Exercises.

Prof. Dr. Erich M. von Hornbostel

The psychology of aural phenomena. Exercises in comparative musicology.

Prof. Dr. K. L. Schaefer

Psycho-physiology of the ear and the voice. Practical demonstrations in musical acoustics.

University of Cincinnati

The influence of music on behavior. Masters, Charles Nordick. (Ph.D., 1926)

Columbia University

Music appreciation: an experimental approach to the measurement. Adler, Mortimer Jerome. (Ph.D., 1929)

Instrumental music in the public schools. Rosenburg, Arthur Henry. (M.A., 1923)

Special exercises, with colloquium on the history of the German "Lied."

Prof. Dr. Gustav Kieselbach
The music of the Middle Ages. The foundations of comparative musicology. Exercises in the rudiments of music.

Prof. Dr. Johannes Wolf
The history of German music during the 18th and 19th centuries. Evolution of musical forms from Bach to our time. Musicological exercises.

Prof. Dr. Oskar Schott
The history of musical instruments as a basis of musicology.

Prof. Dr. Georg Schenemann
Problems of musical pedagogy. Exercises.

Prof. Dr. Erich M. von Hornbostel
The psychology of vocal phenomena. Exercises in comparative musicology.

Prof. Dr. E. L. Schaefer
Psycho-physiology of the ear and the voice. Practical demonstrations in musical acoustics.

Appendix E

Some Recent Theses Bearing Directly or Indirectly on the Phase of Music Dealt with in this Thesis

Boston University

Vocal Music a Means of religious propaganda. Timerman, Mrs. L.H. (A.M., 1924)

The therapeutic and prophylactic powers of music. Wallace, A.N. (A.M., 26)

The place of music in Elizabethan drama. Worth, Isabella F. (A.M., 31)

Shakespeare in 19th century German music. Luce, A.E. (A.M., 15)

The use of music in the Christian church in Korea. Ye, L.S. (A.M., 25)

Romantic tendencies in music preceding the romantic period. Marsh, Marjorie. (A.M., 33)

Expression in music and literature. Reynolds, Marion Susan. (A.M., 12)

Music as a Social Force. Boyden, L.E. (A.M., 27)

Musical instruments from earliest records to the year 1 A.D. Sneed, Adelaide B. (A.M., 34)

University of Cincinnati

The Influence of music on behavior Diserens, Charles Murdock. (Ph.D., 1926)

Columbia University

Music appreciation: an experimental approach to its measurement. Adler, Mortimer Jerome. (Ph.D., 1929)

Instrumental music in the public schools. Brandenburg, Arthur Henry. (M.A., 1923)

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The place of music in Elizabethan drama. Worth, Isabella F.
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Shakespeare in 19th century German music. Luce, A.E. (A.M.,
35)

The use of music in the Christian church in Korea. Ye, L.S.
(A.M., 33)

Romantic tendencies in music preceding the romantic period.
Nash, Marjorie. (A.M., 33)

Expression in music and literature. Reynolds, Marion Susan.
(A.M., 32)

Music as a Social Force. Boyden, L.E. (A.M., 37)

Musical instruments from earliest records to the year 1 A.D.
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The influence of music on behavior. Diserens, Charles Mordock.
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Columbia University

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ment. Adler, Mortimer Jerome. (Ph.D., 1929)

Instrumental music in the public schools. Brandenburg, Arthur
Henry. (M.A., 1925)

The study of harmony pursued in accordance with modern educational aims. Bullis, Carleton Henry. (M.A., 1926)

The teaching of the theory of musical composition in secondary schools. Burkholder, Alice Evelyn. (M.A., 1926)

The problem of music education in its relation to the curriculum. Dare, Florence C. (M.A., 1927)

A report on the summer camp as a factor in music education. Gamble, Gertrude. (M.A., 1931)

A study of educational testing as applied to music. Gildersleeve, Glenn. (M.A., 1922)

A proposed foundation for the development of school, church, and community music for the Negro in the rural south. Hall, Frederick. (M.A., 1931)

The professional treatment of music in teachers' colleges. Littlejohn, Elfreda. (M.A., 1929)

A study of the group method of measurement of sight singing. Mosher, Raymond Mylan. (Ph.D., 1926)

Agencies for the advancement of music appreciation in the United States. Taerner, Theodore A. (M.A., 1927)

How shall individual differences in music ability affect kindergarten procedure? Thorn, Alice G. (M.A., 1925)

State University of Iowa

A survey of musical knowledge in grades four to twelve. Church, Charles Fremont. (M.A., 1926)

A survey of the musical talent in a music school. Gaw, Esther Allen. (Ph.D., 1919)

Measurements of musical talent for the prediction of success in instrumental music. Larson, William Severt. (Ph.D., 1928)

Methods of presenting early chamber music to high school groups. Waugh, Harvey Richard. (M.A., 1930)

Northwestern University

The influence of public school music on later musical activities. Lichti, Edna L. (M.S.Ed., 1931)

Musical performances given before the public by high school

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Status of music in four year and senior high schools of Kansas. Metcalf, Roy F. (M.S.Ed., 1931)

University of Pittsburgh

The vocational value of music. Wright, Jean Charles. (M.A., 1929)

A fairly readable account of the manner in which music found its way into public school curricula. This interesting side-light is irrelevant to this thesis. The book served as the basis for the chapter on public school music.

Davison, Archibald E., Music Education in America, Harper and Bros., New York, 1923.

A powerful indictment of American music education by one of the ablest teachers of music in the country. An analysis of our whole system of teaching music in schools and colleges, showing its faults and how they can be rectified. Chapter on College Music Teaching particularly valuable to this thesis as an indication of the problems that must be met in our modern education, together with suggestions for their solution. Frank and to the point throughout.

Page, Edward J., Music in University Education, Musical Quarterly, October 1911.

An excellent account of the difference between our colleges and the universities of Europe in regard to musical instruction. Many valuable suggestions for improving our system.

Dickinson, Edward, The Education of a Music Lover, Charles Scribner's Sons, New York, 1912.

A splendid book for those who study or teach the art of listening. Many strong arguments for music as a cultural influence, some of which have been utilized in this thesis. The book is an excellent interpretation of music for those who love it upon slight acquaintance and desire a fuller enjoyment that comes with increased knowledge.

Dickinson, Edward, Music and the Higher Education, Charles Scribner's Sons, New York, 1916.

students. McNeil, Carol Marguerite. (M.S.Ed., 1930)
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University of Pittsburgh

The vocational value of music. Wright, Jean Charles. (M.A.,
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Dickinson, Edward, Music and the Higher Education, Charles
Scriven's Sons, New York, 1913.

The first two Parts of the book contain valuable and highly interesting discussions of the place which music ought to have in the college as one of the fine arts. Logical, pointed, and convincing. Strong on the cultural and disciplinary value of music as in the previous book by Dickinson.

Earhart, Will, Music in Secondary Schools, Department of the Interior, Bureau of Education, Bulletin 1917, No. 49.

A scholarly report of the committee on music, dealing with all branches of public school music. From this bulletin were ascertained the values of music as a high school study, and the plans for crediting music, particularly that studied with private teachers.

Elson, Louis C., The History of American Music, The MacMillan Company, New York, 1915.

Used only as source of material on the development of music as a college subject. Purely historical data.

Engel, Carl, Music in the Curricula of American and European Universities, Musical Quarterly, October 1925.

An interesting, though unduly sarcastic, account of the principal points of difference between our musical education and that in the universities of England and the Continent.

Engel, Carl, The Pursuit of Musicology, Musical America, 1922, No. 22.

Of little value except for a good definition of the subject.

Erb, J. Lawrence, Music in the American University, Musical Quarterly, January 1917.

A short article emphasizing the necessity for training college students to become leaders, particularly pertinent to this thesis.

Grove, Dr. George, Dictionary of Music and Musicians (American Supplement). The MacMillan Company, New York, 1910.

An interesting and vivid story of the way music won recognition as a college study. Provided

The first two parts of the book contain valuable and highly interesting discussions of the place which music ought to have in the college as one of the fine arts, logical, pointed, and convincing. Strong on the cultural and disciplinary value of music as in the previous book by Dickinson.

Reber, Will, Music in Secondary Schools, Department of the Interior, Bureau of Education, Bulletin 1317, No. 49.

A scholarly report of the committee on music, dealing with all branches of public school music. From this Bulletin were ascertained the values of music as a high school study, and the plans for crediting music, particularly that studied with private teachers.

Blason, Louis C., The History of American Music, The Macmillan Company, New York, 1915.

Used only as source of material on the development of music as a college subject. Purely historical data.

Engel, Carl, Music in the Curriculum of American and European Universities, Musical Quarterly, October 1925.

An interesting, though widely necessary, account of the principal points of difference between our musical education and that in the universities of England and the Continent.

Engel, Carl, The Pursuit of Musicology, Musical Quarterly, 1923, No. 28.

Of little value except for a good definition of the subject.

Erp, J. Lawrence, Music in the American University, Musical Quarterly, January 1914.

A short article emphasizing the necessity for training college students to become leaders, particularly pertinent to this thesis.

Grove, Dr. George, Glacial Part of Music and Musicians (American Supplement), The Macmillan Company, New York, 1910.

An interesting and vivid story of the way music won recognition as a college study. Provided

the account of the growth of music in Harvard.

Hadow, Sir Henry, Collected Essays, Oxford University Press, 1928.

Among other studies is a particularly scholarly sequence of articles on Music and Education, which served largely as a basis for the introduction to this thesis.

Hanson, Howard, Preliminary Report of the Committee on Graduate Study in Music, December 1934. Sponsored by the Music Teachers' National Association.

This report, secured prior to publication, indicates the place of music as a subject for graduate study, some of which was used as an introduction to the subject of graduate study in Chapter IV of this thesis. The report also suggests several programs of study for under-graduate and graduate students of music, none of which were adopted.

Kilpatrick, William H., What has the School to do with Music?, Teachers College Record, January 1926.

The remarks of Mr. Kilpatrick in a symposium on "Music from the Point of View of the General Instructor." This article is interesting because it represents the point of view of the general educator, not of the musician. The importance of music as an enrichment of life is emphasized.

Kinkeldy, Otto, Music in the Universities of Europe and America, pamphlet reprinted from the Proceedings of the Music Teachers' National Association for 1915.

The American and European ideals are contrasted. The value of the article to this thesis was in the description of courses in musicology offered in the large European universities, together with a brief treatment of the problem of standardization.

Kinkeldy, Otto, Musicology in American Colleges and Universities, reprinted from the Yearbook of the Music Educators National Conference, 1934.

An up-to-date and detailed explanation of the subject of musicology by the leading musicologist

the account of the growth of music in Harvard.

Hadow, Sir Henry. Collected Essays. Oxford University Press, 1933.

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Minckley, Otto. Music in the Universities of Europe and America. Pamphlet reprinted from the Proceedings of the Music Teachers' National Association for 1913.

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An up-to-date and detailed explanation of the subject of musicology by the leading musicologist

in this country. The pamphlet concludes with a statement of America's position in the musico-logical program and the reasons for her slow advancement. This material was especially valuable in connection with the treatment of graduate study in music.

Klapper, Paul, College Teaching, World Book Company, 1920.

This book aims to make the college teacher more effective in handing down rich and vital knowledge that will develop in students the power of right thinking and living. The teaching of almost every subject known to the modern college is discussed. Particularly useful was the chapter on Music, prepared by Edward Dickinson. This chapter served as a general sort of outline for the chapter of this thesis devoted to college music.

Manchester, Arthur L., Practical Music and the College Curriculum, Musical Quarterly, April, 1921.

A few suggestions concerning the place of practical music in colleges and universities, and the treatment that should be given that subject.

Mason, Daniel G., The Appreciation of Music, The H. W. Gray Company, 1921.

An extremely readable and, at times, highly entertaining book dealing with the subject of music in the university, and the development of public taste. The most valuable sections, from the point of view of this thesis, were those dealing with Harvard as a pioneer in the field of music study, and a particularly apt discussion of the attitude of the college man toward music.

Mason, Daniel G., The Dilemma of American Music, The MacMillan Company, 1928.

Mr. Mason has addressed these essays to the large body of intelligent listeners -- the plain men and women -- who must contribute their co-operation to the musical art of America if it is to live. Among the interesting and bafflingly complicated problems discussed are the contribution of America to musical culture and the effect of our musical art on the Plain Man.

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Krappner, Paul, College Teaching, World Book Company, 1920.

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McConathy, Osbourne, Music Education, United States Department of the Interior, 1931. (Bulletin 1931, No. 20.)

This pamphlet is chapter IX of a Biennial Survey of Education in the United States. From this bulletin was gained much material relative to the place of music in public schools and colleges. Also some statistics on college entrance credits in music. The report seems rather inadequate as the range of topics is too wide, each one being treated only briefly.

Pierce, Anne E., Instruction in Music and Art, U.S. Dept. of the Interior, Bulletin 1932, No. 17.

Of little value to this thesis. Contains some material on the development of music in high schools, and the objectives of music instruction.

Rolland, Romain, Musicians of Other Days, Henry Holt, New York, 1904.

Schauffler, Robert Haven, The Musical Amateur, Houghton Mifflin Co., 1911.

This book champions the cause of musical enthusiasm. Urges parents and teachers to recognize the law of musical evolution at every successive stage of the learner's development. Shows how music may become an inspiration and a means of social cohesion for the whole community, thus justifying its use in this thesis. Mr. Schauffler's characteristic style makes the book completely delightful reading.

Spaeth, Sigmund, Music as a Social Force in America, The Caxton Institute, New York, 1927.

In addition to a brief discussion of music in public and private schools, Mr. Spaeth points out the influence that music may and should exert in the life of a community. Part of the book was contributed by Robert Haven Schauffler. From one section of this part was derived some material on school orchestras.

Strunk, W. Oliver, State and Resources of Musicology in the United States, Bulletin No. 19, December 1932, American Council of Learned Societies.

After a short discussion of musicology, in gen-

McDonough, Catherine, Musical Education, United States Department of the Interior, Bulletin 1931, No. 80.

This pamphlet is Chapter IX of a Statistical Survey of Education in the United States. From this Bulletin was gained much material relative to the place of music in public schools and colleges. Also some statistics on college entrance credits in music. The report seems rather inadequate as the range of topics is too wide, each one being treated only briefly.

Pierce, Anne E., Instruction in Music and Art, U.S. Dept. of the Interior, Bulletin 1932, No. 14.

Of little value to this thesis. Contains some material on the development of music in high schools, and the objectives of music instruction.

Holland, Romain, Musicians of Other Days, Henry Holt, New York, 1904.

Schmittler, Robert Haven, The Musical Master, Houghton Mifflin Co., 1911.

This book champions the cause of musical education. Urges parents and teachers to recognize the law of musical evolution at every successive stage of the learner's development. Shows how music may become an inspiration and a means of social cohesion for the whole community. Thus justifying its use in the schools. Mr. Schmittler's characteristic style makes the book completely delightful reading.

Goetz, Sigmund, Musical Education in America, The Carleton Institute, New York, 1907.

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Spencer, W. Oliver, State and Resources of Musicology in the United States, Bulletin No. 19, December 1932, American Council of Learned Societies.

After a short discussion of musicology, in gen-

eral, in American education, Mr. Strunk presents the results of a thorough-going survey of college music courses. The interpretation of musicology is necessarily broad because of the lack of any advanced courses in this field in America. Situation in this country graphically revealed. Most of the material was considerably condensed for use in this thesis.

Surette, T. W., Music and Life, Houghton Mifflin Co., 1917.

Welch, Roy Dickinson, The Study of Music in the American College, Smith College, 1925.

The musical situation in American colleges revealed. Differentiation between professional and non-professional music study. Not a very scholarly work. Mr. Welch seems to go no farther than a mere study of music for the sake of "appreciation" which is really only a small part of musical education at its best.

Zanzig, Augustus, D., Music in American Life, Oxford University Press, 1932.

A thorough, timely, and much needed study of what may be called the amateur musical activities of America. Mr. Zanzig is not only a shrewd observer and open-minded investigator, but, when necessary, a severe and constructive critic. The most useful material was that dealing with the influence of school music on the community, and the development and organization of laboratories for developing musical skills -- orchestras and glee clubs.

A Survey -- The Giving of High School Credits for Private Music Study, National Bureau for the Advancement of Music, New York, 1924.

This volume shows the attitude of all the states toward the giving of credits for private music

and, in American education, Mr. Strong presents the results of a thorough-going survey of college music courses. The investigation of musicology is necessarily broad because of the lack of any advanced courses in this field in American schools. Most of the material was considerably condensed for use in this thesis.

Smalley, T. W., Musical and Life, Houghton Mifflin Co., 1917.

Welch, Roy Dickinson, The Study of Music in the American College, Smith College, 1928.

The musical education in American colleges revealed. Differentiation between professional and non-professional music study. Not a very scholarly work. Mr. Welch seems to go on further than a mere study of music for the sake of "appreciation" which is really only a small part of musical education at its best.

Zemlin, Augusta, G., Music in American Life, Oxford University Press, 1932.

A thorough, timely, and much needed study of what may be called the "musical life" of America. Mr. Zemlin is not only a shrewd observer and open-minded investigator, but, when necessary, a severe and constructive critic. The most useful material was that dealing with the influence of school music on the community, and the development and organization of laboratories for developing musical skills -- orchestras and glee-clubs.

The Music of High School Grades for Private Music Study, National Bureau for the Advancement of Music, New York, 1934.

This volume shows the attitude of all the states toward the giving of credits for private music.

lessons, as expressed by the state educational authorities. In addition, it gives typical examples of the working out of specific features of the credit plan. The survey is extremely thorough and served as the basis for the section of this thesis devoted to that topic.

Music Teachers' National Association, Volumes of Proceedings,

1915
1917
1920
1923
1924
1925
1926
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1928
1930
1931
1932
1933

These volumes contain many excellent articles prepared by prominent musicians and educators. The articles used for this thesis were concerned with almost every subject from the history of the development of music in college curricula to the place occupied by music at the present time and the value derived therefrom. This material was correlated with the books listed above and served to indicate the points of view of active music educators during the last twenty years.

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